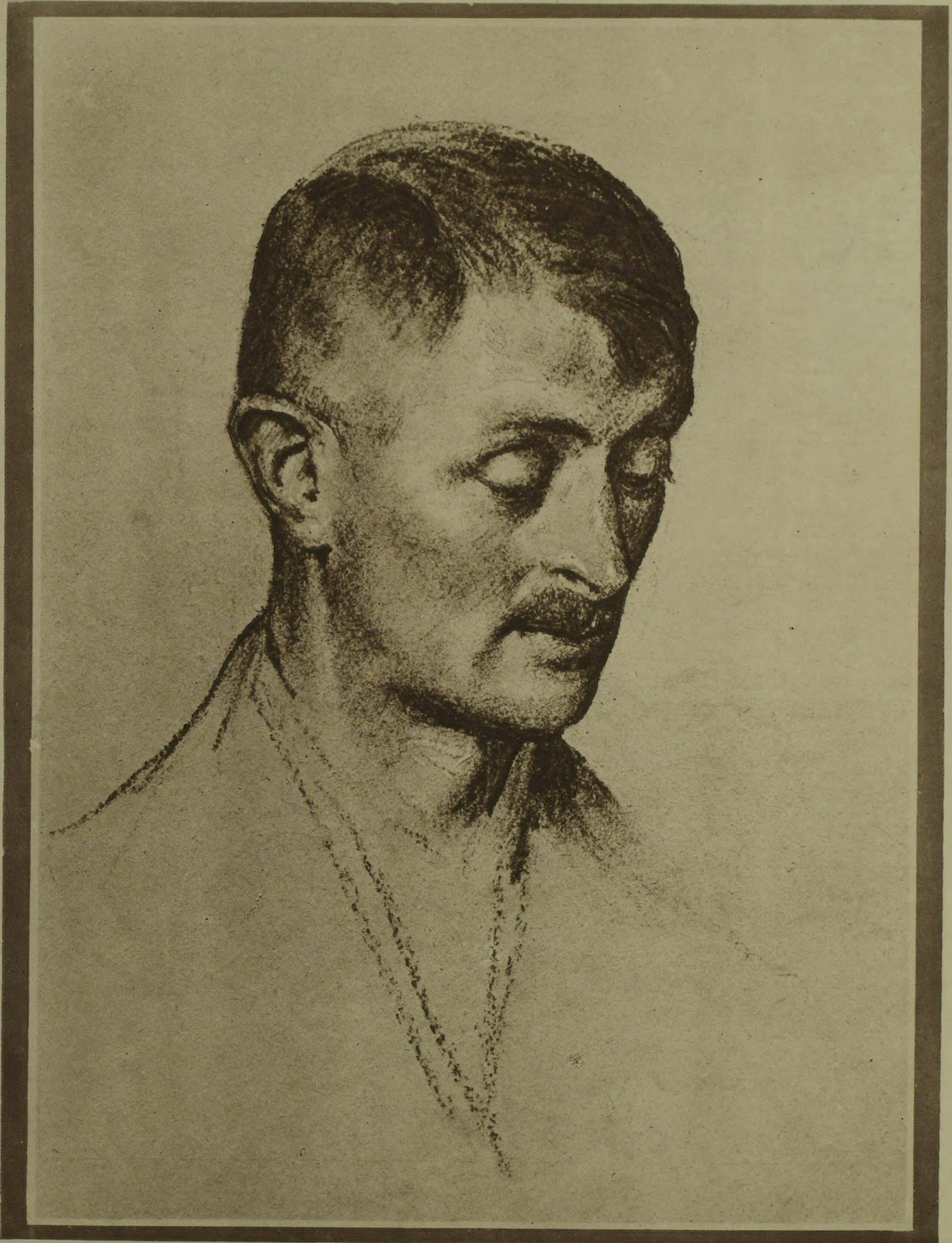


# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 5, 1921.

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POET; NOVELIST; DRAMATIST: MR. JOHN MASEFIELD, AUTHOR OF "RIGHT ROYAL" AND "REYNARD THE FOX."

Sport has inspired much occasional verse and a good deal of doggerel, but it has hitherto lacked a real and representative poet. That position Mr. John Masefield bids fair to fill. He has already sung the Turf and the hunting-field,

in "Right Royal" and "Reynard the Fox." The field of fresh subjects in the world of sport is practically unlimited, and it will be interesting to see what will next claim Mr. Masefield's muse.

FROM THE DRAWING BY THE HON. NEVILLE LYTTON, NOW IN THE NATIONAL PORTRAIT SOCIETY'S EXHIBITION AT THE GRAFTON GALLERIES. ARTIST'S COPYRIGHT RESERVED.



## BOOKS OF THE DAY

By E. B. OSBORN.

A VITAL chapter of the history of the Great War is to be read in "THE FIFTH ARMY IN MARCH, 1918" (John Lane; 21s.

net), by W. Shaw Sparrow, which has an Introduction by General Sir Hubert Gough and is equipped with nineteen excellent maps. Even those with dim memories of the earlier phases of the world-wide struggle have not forgotten the impression of the last great German offensive, when it seemed possible that Germany, thanks to the men and guns released by the Russian collapse and Ludendorff's long-premeditated and well-devised plan, might greatly prolong the war, or at any rate create among the Allied nations a strong faction in favour of a temporary peace. As regards the purely military aspects of the March thrust, Mr. Shaw Sparrow rightly confutes two fallacies that were, and still are, widely current in this country, though not in France or even in America. In the first place, it is absurd to underrate the strategical ability of Ludendorff. His preparations and general plan could not have been improved on, and it was clear to the Allied Generals—the only competent authorities on the subject—that the great mind which had achieved so many successes in the Eastern theatres of war had conceived and was controlling the colossal effort to take Amiens and Abbeville (in order to pin the British forces against the sea) and also to capture Paris. Just as Napoleon was underrated by the historians before Napier, so the historiographers or *ersatz* chroniclers of yesterday have written down this arch-strategist, who will certainly rank in times to come as at least the equal of the greater Moltke. Indeed, in the further future, his may be regarded as one of the famous lost causes (as Hannibal's was), and moralists may suggest that, though it was well for the civilised world that he failed, yet his personal genius and capacity for detail (comparable with Napoleon's) and sleepless industry deserved success. Secondly, there were no signs that the moral of the German troops was failing during the arduous days of their great push. Haig speaks of the enemy's admirable offensive training, and Ludendorff had good reason for hoping that this thorough preparation would keep its main characteristics throughout the impact—above all, that disciplined initiative, "team-play" as it were, which was until the very end a conspicuous feature of the German method of warfare. It is high time people stopped writing of the German soldier's lack of initiative, as though he was a mechanical figure with feet of pipeclay. Such attempts to belittle a most formidable antagonist merely serve to depreciate our hard-earned victory at the long last.

What, then, was the *causa causans* of the German failure to achieve any of the vital ends Ludendorff had in view? The answer is clear—the heroic resistance of the Fifth and Third Armies under Generals who had always had the confidence of their own men and the respect of the enemy. It was the Fifth Army in particular, which had to sacrifice itself in order to break the strategic plan of Ludendorff. It was a terrible duty, for the over-confidence of the men at the back, the old British fault of squandering force in what Napoleon called "small packets," and the failure to appreciate the significance of the Russian collapse, had left it far below the minimum strength

necessary. When he was first asked to contribute an Introduction to Mr. Shaw Sparrow's history, Sir Hubert Gough refused, on the score that the subject was too personal to himself. But, reading an "In Memoriam" tribute in a daily paper to the "Heroes of the Fifth Army who gave their lives for Britain, March 21-22, 1918," he changed his mind. "I felt," he writes, "that my personal inclinations did not count, and that I owed it to the glorious and undying memory of my comrades of the Fifth Army, living as well as dead, to help to throw on their heroism the light which has been so long withheld." Later, he continues: "We have been brought up to admire and praise the 'thin Red Line' which so often stayed the foe. Never was the Red Line so thin as the Khaki Line which manned the long front of forty-two miles for which the Fifth Army was responsible on March 21, 1918." Yet it was never

so large in the minds of the politicians (the civilian always commits this blunder) was of no military consequence. In point of fact, the successful retreat of the Fifth Army was one of the most glorious achievements of the whole war.

The war has given a great impulse not only to the study of the French language and literature, but also to that of the life and letters of the peoples dwelling in the minor theatres of warfare. One of the abiding results of the presence of great numbers of educated young men in Palestine, Mesopotamia, and the regions adjoining (where it was necessary to watch the intention of the natives) is a vastly increased interest in the soul of Islam at the

Universities. The faith which broods over the Near and much of the Far East is a reality to many undergraduates—veterans in war, if novices in the pursuit of knowledge—who, but for serving in the "small packets" mentioned above, might never have understood the strange and various significance of the fact that we, after all, are the greatest Mohammedan Power in the world. It follows that there is a demand for such works as "STUDIES IN ISLAMIC POETRY" (Cambridge University Press; 26s. net), by R. A. Nicholson, Lecturer in Persian in the University of Cambridge, which certainly did not exist in pre-war days. Persian poetry is one of the gateways into the city of the Islamic soul, and Mr. Nicholson's translations of some of its minor celebrities, together with his learned commentary, will provide a new background of philosophy for more practical researches. It is true, of course, that Omar Khayyam and the other major poets give us the quintessence of such key-literature. But, though we prefer their attar of roses, yet the mere roses of the minor poets in the *Lubab*, the oldest of Persian anthologies, is often enlightening—just as Longfellow's "Psalm of Life" is a better index to the average Briton's workaday mentality than the crimson ecstasies of the plenarily inspired, from Shelley to Swinburne.

Mr. Charles M. Doughty is best known to-day as an innovator in epic which has a certain architectural magnificence and many noble passages, but does not seem to most critics to be either English or poetry. But the appearance of a new edition of his

"TRAVELS IN ARABIA DESERTA" (P. L. Warner; 2 vols.; £9 9s. net) will, I hope, convince a larger circle of readers that he was not only our greatest authority on Arabia Deserta and its people, but also one of our very greatest prose-writers. This vast and wonderful book was first published in 1888, and it has been unknown even to some of the keenest students of English literature—men who knew the life and works of Richard Burton by heart, and will be vastly surprised to find Mr. Doughty his equal as a traveller in the perilous, purple shadow of Islam and as an interpreter of the Oriental mind. In the war this wondrous picture-book of nomad life became a military text-book (so says Colonel T. E. Lawrence, now a Fellow of All Souls, in his Introduction) and helped us to victory in the East. To read this priceless record, to visit in its author's company Petra—

A rose-red city half as old as Time, and many other places of immemorial renown, far antedating our civilisation, is to be a Bedouin!

JOHN DRINKWATER

1919



IN THE STATES TO SEE HIS NEW PLAYS PRODUCED, LECTURE, AND HELP TO CEMENT ANGLO-AMERICAN FRIENDSHIP: MR. JOHN DRINKWATER, AUTHOR OF "ABRAHAM LINCOLN."

Mr. John Drinkwater sailed for New York on January 17 for another lecturing tour, on the place of poetry and drama in international affairs. He desires deeply to cement the understanding between England and America, which he considers of the utmost importance in world-politics. One of his new plays, "Mary Stuart," will shortly be produced in New York. Next autumn it will probably be given in London by Mr. James Hackett; and the other, "Oliver Cromwell," by Mr. Henry Ainley. Mr. Drinkwater also has in view a play on Garibaldi.

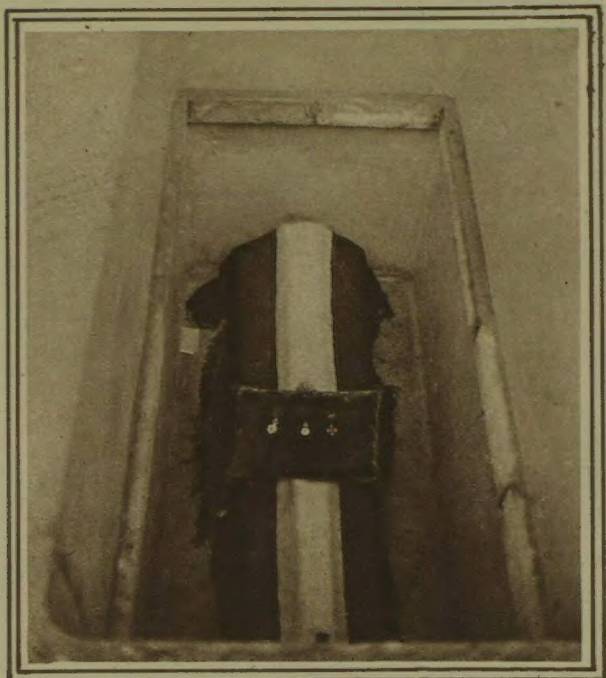
From the Portrait by R. J. Swan, shown at the National Portrait Society's Exhibition, at the Grafton Galleries.

for a moment broken, in spite of the colossal difficulties of the *manœuvre en retraite* and the fact that there were no general reserves behind it. Until he knew definitely that the main attack was to be on the Fifth Army (Ludendorff knew all about the thinness of its line) Haig was compelled to keep reserves in the north, where we had so little room to spare between the German lines and the Channel ports. As for the French reserves, they were grouped behind (a) Reims, (b) Verdun, (c) Belfort, to meet an attack through Switzerland. Sir Hubert tells a grimly humorous story to illustrate the inadequacy of French support at the crisis. During the battle General Humbert arrived at his headquarters, and he said he was very glad to see him, as the Fifth Army was struggling against terrific odds. The reply was: "Mais, je n'ai que mon fanion" (meaning the little flag on his motor-car). Outnumbered three and four to one, the Fifth Army had to sacrifice itself to gain time (the one priceless thing in war), and the loss of territory, which bulked



# EVENTS OF NOTABLE INTEREST: NEWS OF THE WEEK ILLUSTRATED.

PHOTOGRAPHS BY ROL, TRAMPUS, C.N., SPORT AND GENERAL, AND G.P.U.



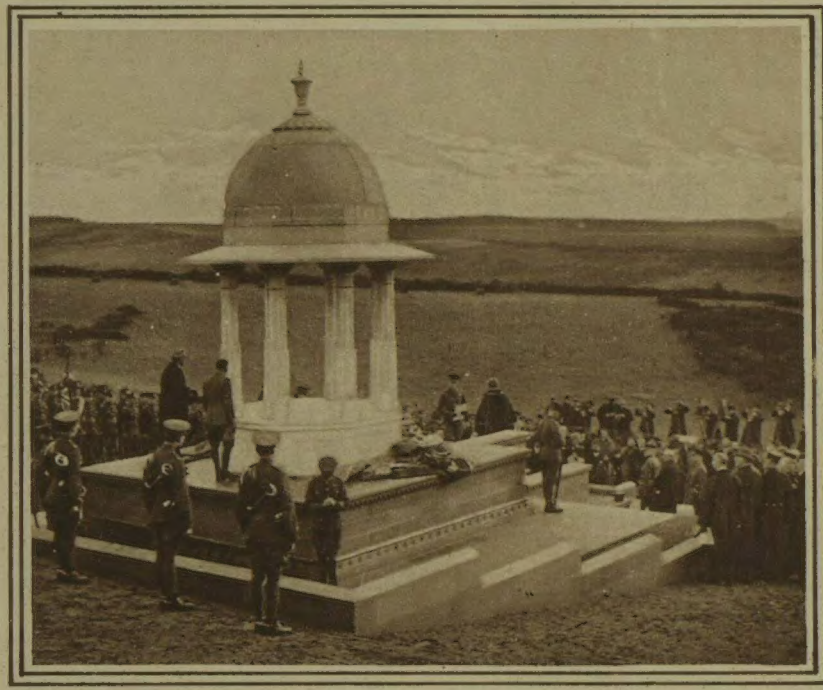
WITH THE LEGION OF HONOUR, MÉDAILLE MILITAIRE, AND CROIX DE GUERRE: THE FRENCH UNKNOWN SOLDIER'S COFFIN.



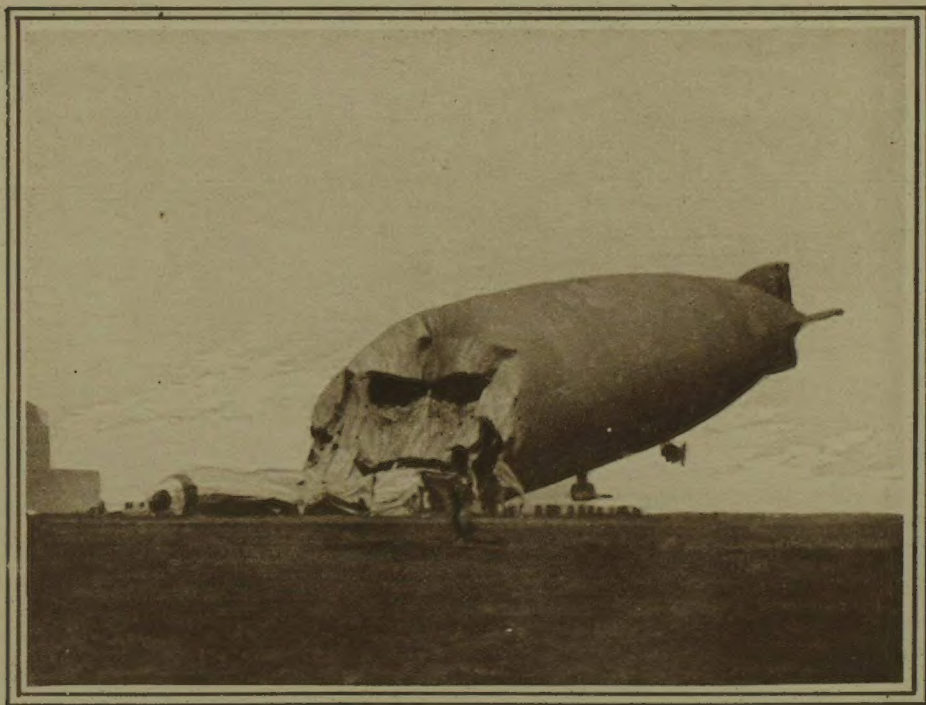
THE LAST TRIBUTE TO FRANCE'S UNKNOWN SOLDIER: THE BURIAL AT THE ARC DE TRIOMPHE SHOWING MR. LLOYD GEORGE (RIGHT BACKGROUND) AMONG THE MOURNERS.



A WAR MEMORIAL TO FALLEN FOOTBALLERS: MR. W. E. MACLAGAN UNVEILING THE LONDON SCOTTISH AND RICHMOND CLUBS' TRIBUTE.



JUST AFTER BEING UNVEILED BY THE PRINCE OF WALES: THE MEMORIAL TO INDIAN SOLDIERS WHO DIED IN THE WAR, AT PATCHAM, NEAR BRIGHTON.



BRITAIN'S FAMOUS TRANSATLANTIC AIRSHIP WRECKED: THE "R 34" COLLAPSED AND BROKEN IN TWO AT HOWDEN AERODROME, YORKSHIRE.

The French Unknown Soldier, whose coffin had remained in the Arc de Triomphe in Paris since the ceremony on Armistice Day (Nov. 11), was buried with all honours in a tomb under the Arch on January 28. M. Barthou, Minister of War, placed on the coffin, which was draped with a gold-fringed Tricolour, the Cross of the Legion of Honour, the Médaille Militaire, and the Croix de Guerre. Mr. Lloyd George (seen in our photograph) deposited a wreath inscribed: "Hommage personnel au héros français inconnu."—A memorial to members of the London Scottish and Richmond Rugby Football Clubs who fell in the war was



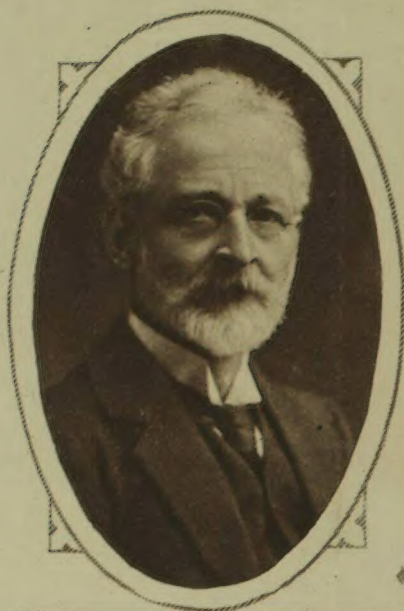
METROPOLITAN "SPECIALS" AT OLYMPIA: SIR EDWARD WARD, THEIR CHIEF, INSPECTING THEM BEFORE THE PRINCE OF WALES ARRIVED.

unveiled on January 29 at Richmond Athletic Ground.—The Prince of Wales went to Brighton on February 1 to unveil the Indian War Memorial there. On the previous day he inspected a large contingent of the Metropolitan Special Constabulary Reserve, and presented 46 medals of the Order of the British Empire for gallantry in air raids. The medal is illustrated on another page.—The "R 34," which crossed the Atlantic and back in the summer of 1919, struck a Yorkshire hill during an instructional cruise, at 1 a.m. on January 28, and after being blown out to sea returned to Howden. Later she collapsed. There were no casualties.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, C.N., VANDYK, LAFAYETTE, RUSSELL, CHARLOTTE ROCHE (THAT OF PRINCE KROPOTKIN), AND BASSANO.



AUTHOR OF "THE FIFTH ARMY IN MARCH 1918": W. S. SPARROW.



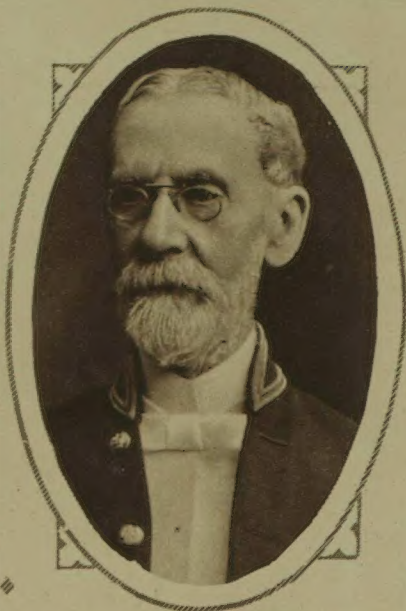
LLOYD'S NEW CHAIRMAN: SIR JOHN H. LUSCOMBE.



A LEADER OF WOMEN: MARGARET BONDFIELD.



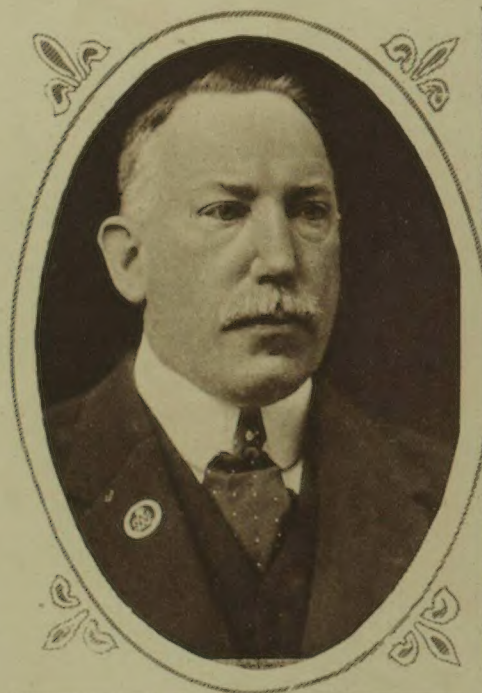
A NEW CITY CHAIRMAN: SIR BANISTER FLETCHER.



BOURNEMOUTH'S BENEFACTOR: THE LATE SIR MERTON RUSSELL COTES.



THE ALLIED CONFERENCE IN PARIS: (LEFT TO RIGHT, SEATED) COUNT SPORZA (SECOND FIGURE), LORD CURZON, MR. LLOYD GEORGE, M. BRIAND, M. BARTHOU, M. BERTHELOT, AND M. JASPAR (BELGIUM).



THE PROSPECTIVE NEW LEADER OF THE ULSTER UNIONISTS: SIR JAMES CRAIG, M.P.



A FAMOUS RUSSIAN ANARCHIST WHO DENOUNCED BOLSHEVISM: THE LATE PRINCE KROPOTKIN IN HIS STUDY AT BROMLEY.



KILLED IN THE ABERMULE DISASTER: THE LATE LORD HERBERT VANE-TEMPEST.

Mr. W. Shaw Sparrow's book, "The Fifth Army in March 1918," is reviewed on our "Books of the Day" page in this number.—Sir John Luscombe, a well-known underwriter at Lloyd's, has been elected Chairman of Lloyd's Register of Shipping.—Miss Margaret Bondfield succeeds the late Miss Mary MacArthur (Mrs. W. C. Anderson) as Secretary of the Women's Section of the National Federation of General Workers. She was one of the British Labour Delegation to Russia, and brought a message from the late Prince Kropotkin criticising Bolshevism. He died at Moscow on January 28, aged seventy-nine. After escaping from prison in Russia in 1873, he lived nearly thirty years quietly in London.—Sir Banister Fletcher

has been elected Chairman of the City Lands Committee, Corporation of London.—Sir Merton Russell Cotes died at Bournemouth, aged eighty-five, on January 27. He was twice Mayor of the town, and gave it his famous art collection, besides many other benefactions.—Sir James Craig, M.P., was recently invited to stand for election as Leader of the Unionist Party in the new Ulster Parliament.—Lord Herbert Vane-Tempest, who was killed in the Abermule disaster on the Cambrian railway, was a Director of the line. He was a son of the fifth Marquess of Londonderry, and uncle of the present Peer. In 1911 he was host of the King and Queen at Plas Machynlleth for the Investiture of the Prince of Wales.



## PARIS IN WINTER: SOCIAL LIFE; AND A THEATRICAL SUCCESS.



MADAME IN HER WINTER WRAPS, AND WITH BORZOI IN ATTENDANCE: PARISIENNES OUT WALKING IN THE PARK OF ST. CLOUD.



THE GREAT SCENE IN M. G. LENÔTRE'S "LES GROGNARDS": NAPOLEON (M. DAMORÈS) ON ELBA, WITH THE PROCUREUR BOIS D'ARCY (M. BELIÈRES), MARION (MADAME AUGUSTINE LERICHE), AND MARUCHE (M. FAVIÈRES).

The Parisienne is fond of walking exercise, and our upper picture illustrates the charm of the Park of St. Cloud in winter, as a background for Madame in fur wraps, accompanied by her Borzoi.—Our lower illustration shows the great scene in the fifth act of "Les Grognards," M. G. Lenôtre's historical play, just produced at the Théâtre Sarah-Bernhardt, where it is meeting with universal approval. It deals with Napoleon's escape from Elba and return to France. The moment of the picture on this page is that when Marion, the ex-cantinière and devoted Imperialist, arrives on Elba with the Procureur-General of Louis XVIII., to

deliver letters from Napoleon's supporters. Marion has a hold over the Court official, as she is his legal wife. He married her in 1793, when he joined the Revolutionary Army to save his skin, and fell in love with the girl who sold food to the troops. He then disappeared and married again, so when Marion finds him he is completely in her power, and obliged to come to Elba when she orders him to do so. Napoleon, who always loved to play tricks on people, pretends to be ill and enfeebled, though in reality he is preparing to embark for France. The subsequent acts of the play deal with his triumphant return to his country.



# MEDALS FOR "SPECIALS"; A KING'S LYNN MEMORIAL; ROYAL VISITS.

PHOTOGRAPHS BY TOPICAL AND C.N.



AS PRESENTED BY THE PRINCE OF WALES TO "SPECIALS," FOR GALLANTRY IN AIR-RAIDS: THE MEDAL OF THE ORDER OF THE BRITISH EMPIRE.



"RÉPUBLIQUE FRANÇAISE—GRANDE GUERRE, 1914-1918": THE CHOSEN DESIGN (BY M. ALEXANDRE MORLON) FOR THE FRENCH WAR MEDAL.



BEFORE UNVEILING A MEMORIAL "TO THE BRAVE MEN OF KING'S LYNN"—PRINCESS MARY INSPECTING THE GUARD OF HONOUR.



PRINCESS MARY AT KING'S LYNN: INTERESTED IN A GROUP OF LITTLE ORPHANS WHO LAID WREATHS ON THE WAR MEMORIAL.



IN GENERAL'S UNIFORM: KING CONSTANTINE (LEFT) WITH HIS DAUGHTER PRINCESS HELEN, AND HER FIANCE, PRINCE CAROL OF ROUMANIA.

At Olympia on January 31 the Prince of Wales presented decorations and medals of the Order of the British Empire to officers and men of the Metropolitan Special Constabulary, of whom there were 1200 on parade, including two V.C.'s. Forty-six members of the force received the medal (illustrated above), for conspicuous gallantry during air-raids. The Prince said that the great voluntary work of the "Specials" would never be forgotten; during the air-raids they more than did their duty on the home front. He congratulated all the 60,000 who had passed through the ranks, and trusted the Reserve (already numbering 10,000) would be



SEEING HER SON OFF TO ROUMANIA TO VISIT HIS FUTURE BRIDE: QUEEN SOPHIE OF GREECE (LEFT) WITH HER DAUGHTERS HELEN AND IRENE (RIGHT).

kept up to strength.—At King's Lynn on January 26 Princess Mary unveiled a memorial to the men of that town who fell in the war. Before doing so, she inspected a Guard of Honour of Norfolk Territorials and the Lynn companies of Girl Guides. The Princess said: "I unveil this monument to the brave men of King's Lynn who gave their lives in the Great War. May all who see it be inspired thereby to endeavour to follow their example of unselfish devotion."—The Crown Prince George of Greece is betrothed to Princess Elizabeth of Roumania, and his sister Princess Helen to the Crown Prince Carol of Roumania.



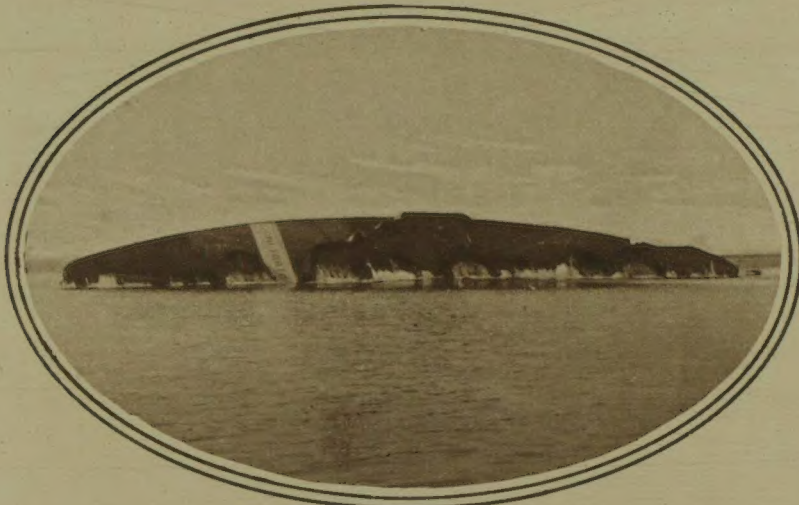
## Finally Righting a Battle-ship "Turned Turtle": The "Leonardo da Vinci" Salved.



WORKED BY ELECTRIC POWER FROM A SUBMARINE: PUMPING 8000 TONS OF WATER INTO THE OVERTURNED BATTLE-SHIP'S COMPARTMENTS.



FOREIGN WITNESSES OF AN ITALIAN SALVAGE TRIUMPH: BRITISH, FRENCH, AMERICAN, AND JAPANESE NAVAL ATTACHÉS IN TARANTO HARBOUR.



AFTER HER COMPARTMENTS ON ONE SIDE HAD BEEN FLOODED: THE "LEONARDO DA VINCI" RIGHTING HERSELF—WATER POURING OFF THE DECKS.

A wonderful feat of salvage was successfully concluded by Italian naval engineers on January 24 at Taranto, where the 22,000-ton battle-ship "Leonardo da Vinci" was restored to an even keel. She was blown up in Taranto Harbour in August 1916, and in sinking turned turtle, embedding her funnels, turrets, masts, and bridge in the mud at the bottom. A space was dug round her by divers, holes



THE FINAL STAGE OF THE OPERATION: THE "LEONARDO DA VINCI" NEARLY RESTORED TO AN EVEN KEEL IN TARANTO HARBOUR.

in her hull were cemented, and a mile-long trench was made, along which she was drawn into dock. Later, she was towed out again to open water, and on January 24 she was finally righted by the flooding of certain compartments. All the high officers of the Italian Navy, and the foreign Attachés, witnessed the proceedings.—[PHOTOGRAPHS BY AGENZIA FOTOGRAFICA ITALIANA.]

## Fiume's Farewell to her Fallen Poet-Dictator: the Departure of Gabriele d'Annunzio.



IN A LAUREL-DECKED CAR AND SURROUNDED BY AN ADMIRING CROWD: GABRIELE D'ANNUNZIO (BAREHEADED, TO RIGHT OF PILLAR) LEAVING FIUME AFTER THE FAILURE OF HIS RÉGIME.

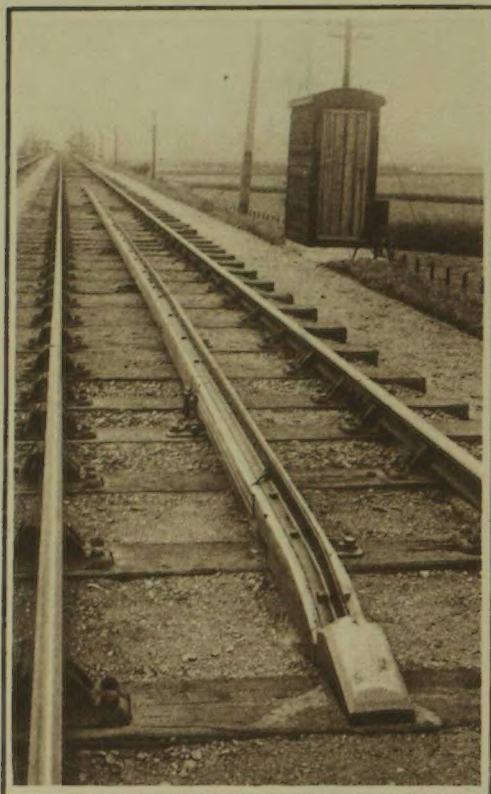
Since the occupation of Fiume by Italian troops shortly after Christmas, and the downfall of his régime, Gabriele d'Annunzio, the "poet-dictator," was allowed to remain there for some weeks, writing a record of the last days of his resistance. He lived in the villa of the Hungarian ex-Governor, guarded by ten of his legionaries, the rest of whom had been disbanded and had almost all left the city. He himself left at noon on January 18, in a motor-car decked with

laurel and flowers, amid popular acclamation. He had obtained a passport for France, Switzerland, Spain, and Greece, and it was said that he was going first to stay with friends in a village near Paris. D'Annunzio had not left Fiume since he seized it on September 12, 1919. Before going, he handed to the publishers his history of recent events there, and it was arranged that the book should appear on January 26.—[PHOTOGRAPH BY TOPICAL.]



# THE "TABLET" AND OTHER RAILWAY DEVICES; AND NAVAL OCCASIONS.

PHOTOGRAPHS BY TOPICAL, CENTRAL PRESS, AND SPORT AND GENERAL.



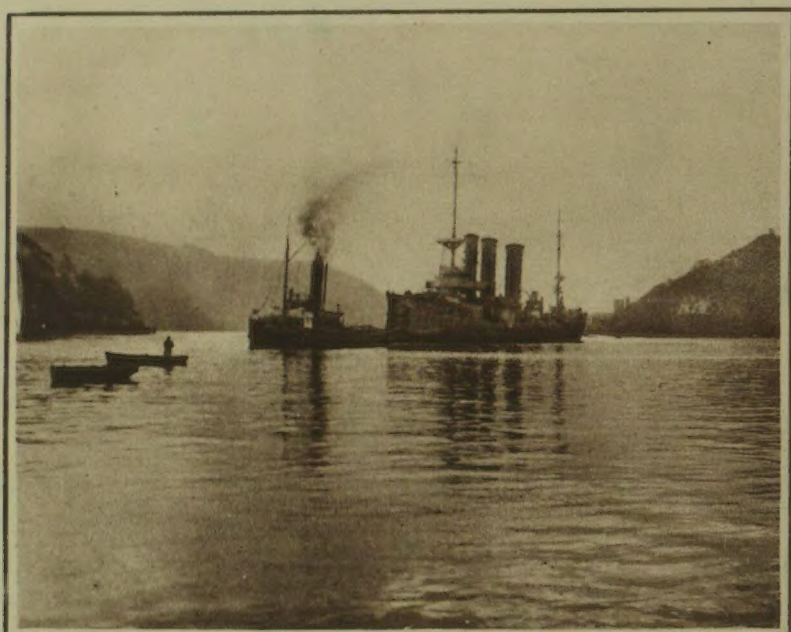
TO STOP A TRAIN EVEN IF THE DRIVER WERE "DRUNK OR DEAD": THE REGAN DEVICE.



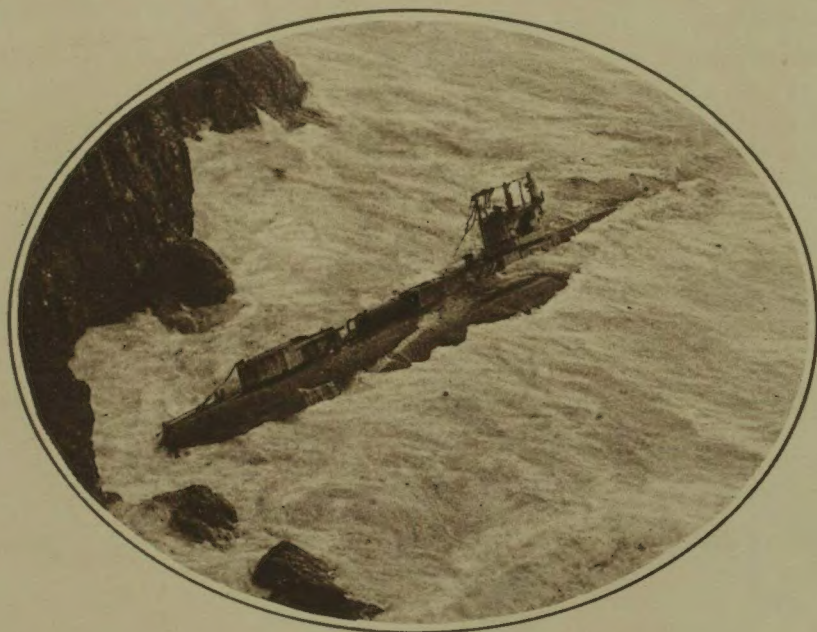
FITTED WITH THE REGAN AUTOMATIC STOPPING DEVICE: A G.E.R. ENGINE.



NEAR THE SCENE OF THE WELSH DISASTER: AN ENGINE-DRIVER AT ABERMULE RECEIVING A TABLET.



ARRIVING AT DARTMOUTH TO BE BROKEN UP: THE EX-GERMAN CRUISER "STUTTART," WHICH HAD COME OVER FROM CHERBOURG.

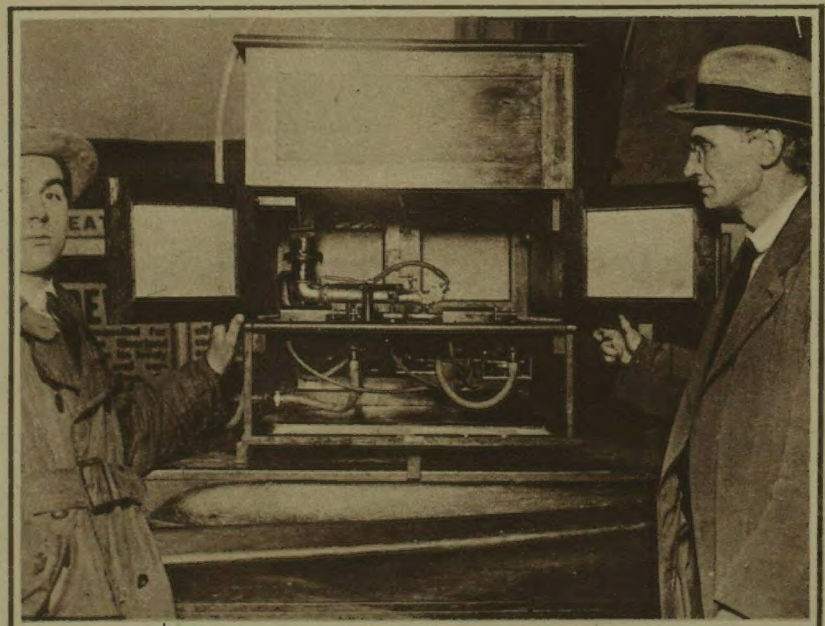


A SUBMARINE WASHED ASHORE ON THE CORNISH COAST: THE "E43," WHICH BROKE LOOSE WHILE BEING TOWED TO WALES.



ORDERING PASSENGERS ABOUT BY GRAMOPHONE: A NEW AUTOMATIC "STENTOR" AT A TUBE ESCALATOR SHOUTS "KEEP MOVING, PLEASE!"

Mr. J. H. Thomas, M.P., the railway leader, is reported to have said after seeing the Regan train-stopping device tested: "If the engine-driver of an express were dead drunk—if even he were dead; if both driver and signalman were dead—the passengers would be as safe as houses." The left-hand photograph shows the ramp (on the track) which, if there is an obstruction ahead, automatically engages the shoe (seen in the adjoining photograph) on the engine, and pulls up the train until released automatically by the removal of the obstruction.—The electric train tablet system is used on the line where the Abermule disaster occurred.



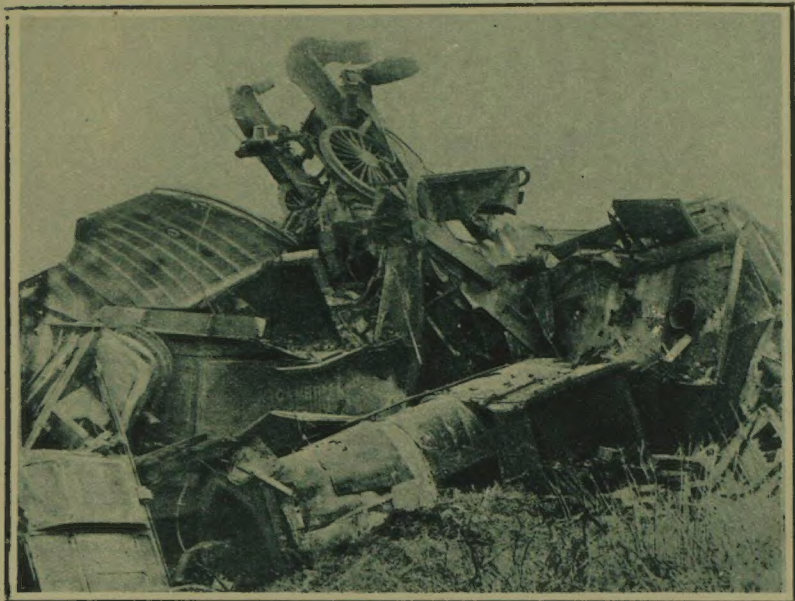
COMPRESSED AIR FOR SHOUTING ORDERS TO TUBE PASSENGERS: THE INTERIOR MECHANISM OF THE NEW AUTOMATIC STENTORPHONE.

Every engine-driver has to receive a tablet before proceeding. The tablets are round metal discs about five inches in diameter and half-an-inch thick, carried in a leather pouch with a stiff loop.—Submarine "E43" broke loose while being towed from Devonport to salvage works in Wales, and struck the rocks at Chapel Porth near St. Agnes Head, North Cornwall.—The ex-German cruiser "Stuttgart" was recently brought across from Cherbourg to Dartmouth to be broken up.—An automatic "Stentorphone" (shade of Homer!) has been installed at Oxford Circus Tube Station, to shout at dilatory passengers.

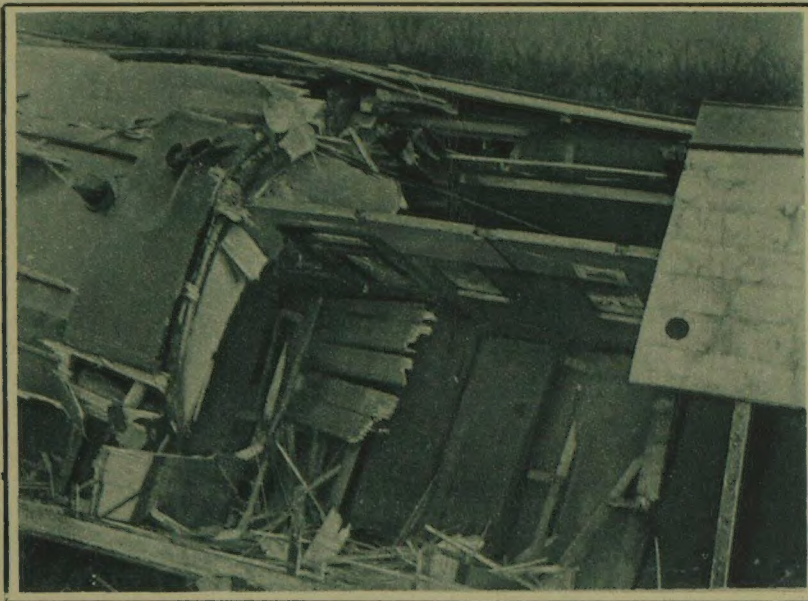


## THE WELSH "HEAD-ON" RAILWAY COLLISION NEAR ABERMULE.

PHOTOGRAPHS BY TOPICAL, PHOTOPRESS, AND C.N.



AFTER A HEAD-ON IMPACT ON A SINGLE LINE: THE TWO ENGINES  
"A DERELICT MASS OF TWISTED IRON."



THE LONDON COACH OF THE EXPRESS: THE SMASHED ROOF THROUGH  
WHICH SURVIVORS WERE RESCUED.



A DISASTER WHICH KILLED SIXTEEN PEOPLE, INCLUDING LORD HERBERT VANE-TEMPEST AND TWO HARROW BOYS RETURNING TO SCHOOL:  
THE WRECKED ENGINE OF THE EXPRESS, WHOSE BOILER WAS FORCED CLEAN OUT OF ITS CASING, AND SOME OF THE COACHES.

A terrible collision took place on the Cambrian Railway, between Newtown and Abermule, in Wales, on January 26, when sixteen people were killed and fifteen were injured. The dead included Lord Herbert Vane-Tempest, uncle of the Marquess of Londonderry. Two trains—the 10.25 a.m. express from Aberystwith to Shrewsbury, and the 11.30 local train from Welshpool to Aberystwith—met with a terrific head-on impact on a single line. The express was going at about thirty miles an hour. Its engine, whose boiler was torn from its casing, mounted

over the other and crashed on to the roof of a carriage, but the express itself, it appears, suffered more than the slow train. Such a collision was believed to be practically impossible owing to the electric train tablet system, by which no driver leaves a station until he has received the proper tablet, and, when a tablet has been withdrawn from the instrument at either end of a section, another cannot be taken out until the first has been replaced. The official enquiry was held *in camera*, and it was stated that the matter would later come into court.





## The "Unliftable" Man: His Mystery Solved.

BY COURTESY OF "L'ILLUSTRATION."



**M**AN craves for mystery. A new, uncommon fact arises, and at once his imagination is at work, he invokes supernatural powers, he believes in miracles. Thus from time to time arise in human communities great waves of mystical enthusiasm.

In 1778 Mesmer, with his magnetic bucket, pretended to cure humanity of all its miseries with his new method; again, in 1852, people in their frenzy for turning tables thought they could, by their use, converse with the dead. And to-day another mystic wave is passing over us. As usual, it comes from America. This time the phenomenon took the form of Johnny Coulon, the man who cannot be lifted—that little, well-built boxer, weighing undressed hardly eight stone, whom, unless he condescends to it, the strongest heavy-weight champions, in spite of their exertions, cannot

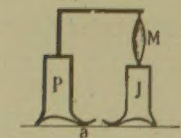


FIG. 1.—MAN-LIFTING MECHANICS: A DIAGRAM (EXPLAINED IN THE ARTICLE) ILLUSTRATING THE TOP PHOTOGRAPHS ON THE OPPOSITE PAGE.

lift up from the soil to which he seems to be screwed.

To make himself "unliftable," Coulon insisted upon being held only in a particular way. Facing him, the would-be lifter, taking the classical position of a man about to lift heavy dumbbells, would hold him at his sides, between the ribs and the hips, seizing round the body being forbidden.

To become at will a dead weight, it was sufficient for Coulon slightly to rub the neck of his opponent under the left part of the jaw, and then place there one or two fingers of his right hand, whilst touching his opponent's wrist with his left. According to his explanation, having thus established contact, the fluid was passing. In fact, in the position shown in Fig. 5 the midget was "ineradicable."

Coulon pretended to demonstrate that it was really the effect of a fluid or current, as, by putting a cigarette-paper between his finger and his opponent's neck, the circuit was interrupted and it was easy to lift him. The same result happened if his finger was wet. However, sceptical people thought all this to be bluff. Wishing to obtain an indisputable demonstration, investigators altered the conditions of the test, and invented the chain, which was formed by several people holding one another by the hand. Coulon entered the chain, making contact with his neighbours by touching the neck of one and the wrist of the other, whilst facing his would-be lifter. When the last persons forming the chain were touching the latter, Coulon was immovable. He also introduced a variation which he termed "The Remnant," producing the same result when standing upright, his arms stretched, one slightly upwards and the other slightly downwards. This lasted but a few seconds, and he used to say, "Do it quickly."

Soon competitors, even children, appeared on the scene from all parts.

A human being able at his own will to increase or decrease his weight is an important phenomenon. Mystics proclaimed their belief in the manifestation of a new psychical force. Spiritists thought to find the still undiscovered proof of the psychical forces in Coulon, whom they considered as a medium, explaining thus the mystery of the chain and the paper device.

Leaving aside the propounders of more or less ingenious theories, Mr. Noguès found a mechanical explanation, which he communicated to the Académie des Sciences de Paris. We give below an abridged translation of this explanation.



FIG. 2.—THE FULCRUM ADVANCED BY WEARING EXTENDED WOODEN SOLES: A DEVICE THAT MAKES LIFTING POSSIBLE.

Peter is a powerful man, and proposes to lift John, who is lighter than himself. They place themselves erect, facing one another in the identical position contrived by Johnny Coulon, and

which is represented in Fig. 5. The vertical lines of both men passing through their centre of gravity reach the ground near their ankles.

When Peter wishes to lift John, the latter's weight is added to that of his opponent. Peter's centre of gravity is displaced and passes in front of his feet; therefore his equilibrium becomes unstable. Whatever may be his muscular strength, his feet not being riveted to the ground he is carried forward and loses his balance. His only means of re-establishing it is to advance his feet, and instinctively he assumes the position shown in Fig. 6. This new position is favourable to lifting, since the length of the resistance lever, or distance from the fulcrum to the weight to be lifted, is decreased. A simple diagram (Fig. 1) will give a good idea of the unbalanced position.

If we represent the weight of Peter by P, his muscles by M, and the weight of John by J, we immediately see that, however great the strength of the muscles M, their contraction may cause two very different results: either John will be lifted up or Peter will fall on John, the weight of the former pivoting round the fulcrum (a) placed somewhat forward. If the desired effect is to lift John, Peter must be either fairly heavy or furnish his shoes with long, rigid soles, the effect of which will be to place the fulcrum (a) nearer John, the distance from Peter to John remaining the same.

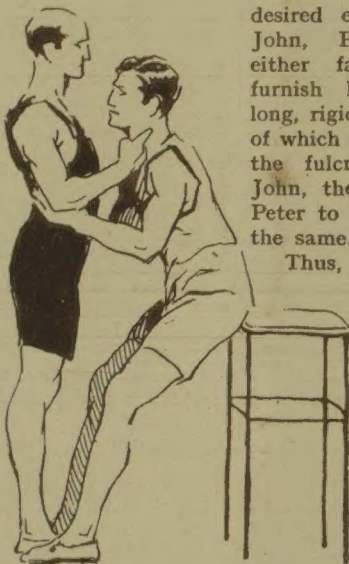


FIG. 3.—ANOTHER METHOD OF ADVANCING THE FULCRUM: THE LIFTER RESTING AGAINST A STOOL. Diagrams by Courtesy of "L'Illustration."

Thus, the first condition required for lifting a man, or any weight whatever, is to obtain a favourable fulcrum, giving at one and the same time a potential lever sufficiently long and a resisting lever correspondingly short. In the present case the fulcrum is situated at the extremity of Peter's metatarsus. If the tips of the opponents' shoes are touching, this fulcrum is placed in such a way that the potential lever is three times shorter than the resisting one. Under these conditions it is necessary that Peter, if he wishes to lift John, should weigh three times as much as the latter—that is, about 24 st. if John weighs 8 st.

Now that you know the principles of the problem, you may, as well as Coulon, make yourself "unliftable."

Are you a feather-weight? Never allow your opponent to come nearer you than the end of your shoes; if, on the contrary you are a heavy-weight, you may let him approach nearer.

In any circumstances, stand vertically upright. If your opponent tries to "up-root" you with a violent jerk backwards, be ready to counteract same by placing your hand on his neck. You will thus prevent him from tipping you forward, and will keep your upright position.

Suppose your opponent to be afflicted with a prominent abdomen, like a Japanese wrestler (Fig. 4), you may laugh at his double muscles; his obesity will never allow him to come close enough to lift you. If, on the contrary, your adversary is very strong and not handicapped by such corpulence, make your leverage longer by bending backwards and supporting yourself on the end of your feet; at the same time, as a supreme guarantee, be ready to pull your opponent's right wrist upwards, thus weakening the lifting-power of his arm. Some method and a quick decision are necessary.

Now, should you, on the contrary, wish to lift an "unliftable" man, supposing the latter to have no notion of mechanics, ask him to allow you to tie tightly to your feet two pieces of wood, which will give you a

supporting base sufficient in all circumstances to keep your equilibrium by simply contracting your legs. Wooden soles protruding from 4 in. to 5 in. beyond the tips of the shoes would suffice if placed by the side of your opponent's feet on a level with his heels (Fig. 2).

Or, again, you may ask him to allow you to rest your back on a fairly high stool, keeping your feet at each side and on a level with his own (Fig. 3). In this position your equilibrium is stabilised by the stool on which you rest, preventing you from falling backwards. In both these positions you will lift the "unliftable" man, unless he practises on you the trick already mentioned—that is to say, pulling your wrist upwards.

A very interesting problem of muscular physiology is the outcome of these experiments. The feeling of the impossibility of lifting these immovable weights is the result of the inability of our muscular sense to appreciate the efforts made.

Not only are the muscles best adapted for lifting weights, such as the deltoid and the biceps, strongly contracted and project prominently, but the antagonist muscles, such as the triceps, at the back of the arm, are also contracted and protrude. Whilst the contraction of the first group of lifting muscles is voluntary and gives to the lifter a painful feeling of effort, the contraction of the second group of antagonist muscles is of reflex origin, and prevents the lifter from falling, which would unavoidably occur as a result of his powerless efforts, if the same muscles did not intervene to counteract the effort produced.

The lifter perceives only the voluntary effort, remaining unaware of the reflex contraction, and thus forming a wrong idea of the intensity of the vertical effort he is producing.



FIG. 4.—CORPULENCE FORBIDS! A FAT JAPANESE WRESTLER UNABLE TO GET NEAR ENOUGH TO LIFT.



A MYSTERY NOW SOLVED: JOHNNY COULON, THE "UNLIFTABLE" BANTAM-WEIGHT, DEFIES THE EFFORTS OF A FAMOUS STRONG MAN.

Johnny Coulon, an American bantam-weight boxer, recently puzzled all Paris with his ability to make himself "unliftable," even by the famous strong man, Yves le Boulanger (seen above). Coulon put one hand on his opponent's neck and the fingers of the other on his pulse. This was supposed to bring into force some strange physical faculty. Our article explains the secret, which lay in keeping at a sufficient distance from the would-be lifter's point d'appui, or fulcrum.

Photograph by I.B.



# THE "UNLIFTABLE" MAN: EXPLODING THE "MYSTIC FLUID" THEORY.

BY COURTESY OF "L'ILLUSTRATION."



FIG. 5.—WITH HIS STANCE FULCRUM TOO FAR BACK: A STRONG MAN (PETER) CANNOT LIFT A LIGHT MAN.



FIG. 7.—UNABLE TO LIFT THE CHAIR: THE EFFECT OF TOO-DISTANT STANCE.



FIG. 6.—ENABLED TO LIFT BY ADVANCING: PETER STANDING WITH HIS FEET WELL UNDER JOHN'S WEIGHT.

TWO very simple experiments, which any reader may attempt successfully, without any outside help, will demonstrate the importance of the length of the leverage arm. Place yourself in front of a wall, your body bent forward as shown in Fig. 7, rest your head on the said wall, supporting yourself against it, then remove your feet as far away as

[Continued opposite]

[Continued.]

you can, still being able to rise again when resting on the tip of your toes. Having thus found a favourable position, take a fairly heavy chair, such as a dining-room chair, and lift it with your hands. Before holding this chair you could rise without difficulty, but now this is impossible, whatever may be the efforts of your legs and your back. The cause

[Continued in box below.]



FIG. 9.—A CHILD RIVAL TO COULON: A LITTLE BOY WHOM HIS GYMNASTIC MASTER FAILS TO LIFT.



FIG. 8.—UNABLE TO LIFT THE WEIGHT: ANOTHER CASE OF TOO-REMOTE FULCRUM.

[Continued.]

of this impossibility is that the centre of gravity of the man and chair passes beyond the supporting base represented by your feet. The only way of returning to the erect position is to bring your feet forward until the centre of gravity lies vertically above the said base. Another experiment consists in taking a weight of a few pounds that you can easily lift with outstretched arm. Place it on a stool,

[Continued below.]



FIG. 10.—LEANING TO THE LEFT, DISPLACING THE LIFTER'S RIGHT HAND AND SPOILING HIS BALANCE.

[Continued]

yourself standing erect at arm's length, from the stool, your feet sufficiently apart to give you a normal supporting base; then stoop to place your shoulder at the height of the weight and try to lift it. If it weighs from 10 to 13 lb., it cannot be lifted by a man of average weight. As in the preceding case, the vertical line through the centre of gravity of the man and weight falls outside the supporting base or fulcrum of the man (See Fig. 8). Some of Coulon's competitors make themselves "unliftable" by more conspicuous means. One of

them, Pierre Kahn, a boy 12½ years old, a young well-developed athlete, weighing fully dressed about 5½ stone, uses a movement *en vrille*, as he calls it, by contracting and bringing backwards his left side, thus displacing the right hand of his adversary and unbalancing his effort. Even his gymnastic instructor, Professor Pagès, a well-known physiologist, does not succeed in lifting him, although himself weighing over 12 stone. This subterfuge is easily perceived in Figs. 9 and 10, the two photographs at the foot of this page.





# THE WORLD OF THE THEATRE.



By J. T. GREIN.

AT the Haymarket Theatre on Jan. 24, where we foregathered by invitation of the Drama League, the withering eloquence of "G. B. S." annihilated the arguments in favour of a seven-days' theatre—in other words, Sunday performances, as on the Continent, and no rest for the actor. The cause had able defendants in Mr. Arthur Bouchier—prime mover of the pro-opening party—and a distinguished cleric, whose

the patronage would be swelled by a good many who hitherto would not have dared to enter a theatre on Sunday, lest it should have reflected on their reputation as good Christians. Moreover, if Mr. Bouchier could see his way to set the project on a business footing, and appeal for the cause of the people to start the enterprise with a fund, I believe that men in the City, besides well-to-do people in the West End and suburbs, would

gladly help with donations whereby both actors and playgoers would benefit in many ways.

Rightly understood, it makes for good, and kindles our feeling for those whom war has victimised for their lifetime. Miss Sybil Thorndike's transition from the gaiety of a happy evening to the awe of the early hours once more impressed us by her great versatility and power; Mr. Russell Thorndike's discreet rendering of the mutilated maniac intensified the horror, but also the sad veracity of the thing.

At the Garrick Mr. Leon M. Lion continues his long-headed policy of fighting the heavy economic conditions of the theatre by running two daily bills in tandem. While "Brown Sugar" is still doing well, he has now found another trump card in the revival of Brieux's famous "Three Daughters of M. Dupont," that powerful indictment of the bourgeois marriage of convenience in which the dowries are the goods and the woman merely a chattel. Although even in France the cause of Feminism has advanced since the play was written, the main theme remains of intense interest. The outstanding figure, now as before, remains the married daughter of Miss Ethel Irving. In the great scene when the woman aching for a child, and denied her vocation by her husband's egotism (and economic considerations), breaks out in fury, invective, and searing denunciations, she carried us away as in a torrent. Breathless she screamed out her accusations; breathless we listened and felt the repercussion of her agony. It was intensely exciting, intensely painful, and the fall of the curtain came as a relief. Then, after a moment's hush to return to reality, there was an explosion of such applause, so prolonged, so genuine in its ring of admiration and release, as is only created by temperamental power and magnetism of oratory. We were under the spell of an actress who rises to great heights when emotion overwhelms her own being. Mr. Leon M. Lion's father Dupont was also a remarkable creation. He adapted the part to his personality. For there are two ways of conceiving Dupont. Brieux probably intended him to be a big and burly person with all the attributes of a *faux bonhomme*. That would have befitted neither the stature nor the nature of Mr. Lion. So he represented him as a little man of nerves, a Micawber, as minute and restless as a squirrel, and as wayward as quarrelsome—a humorous figure, in

At our Grand Guignol Mr. José Levy has added a remarkable little play by Mr. Maltby to his sextuple programme. At the first glance, "The Person Unknown" is a crude little effort. The soldier who was lured to arms by Rubens' recruiting song under promise of hugs and kisses on his home-coming, penetrates late at night into the flat of the fair ballet-girl who enraptured him with the vision splendid. He

now is disfigured and hideous to behold, "with a caricature of a face," and he comes to exact the ransom. There is intense contrast in the picture: the glad home-coming of the girl and her comrades from a masked ball; the increased joy in the small hours by the flowing cup; then, as the day faintly breaks, the encounter between the bedizened girl and the lovelorn man. The struggle is awful and painful; at first I found it repellent, but when I saw the play again I felt the meaning of it. The world easily promises, easily forgets. The hero of yesterday has lost his halo: he is a mere reminiscence. The feeling of intense pity, the feeling of enthusiasm, the feeling of interest in the fate of the men who fought and bled for us, has faded fast. The women who yesterday would have given body and soul to the soldier following the drum, look to-day upon the obligation as upon the tradesman's bill that is scrapped into the waste-paper basket until the pressure and the writ come, and the rest is silence. It is this that Mr. Maltby wishes to drive home. He does it relentlessly, with needless emphasis, with a certain rawness of manner, as is his wont, and open to chastening. But, for all that, the little work grafts itself on memory and conscience, like that other poignant episode, "Eight o'Clock," by Reginald Berkeley, the more appreciated the more it is seen. It causes one to pause and think.



THEOCRITUS DRAMATISED AT BEDFORD COLLEGE: A GREEK THRONG ON THEIR WAY TO THE TEMPLE OF ADONIS.

Performances in ancient Greek took place at Bedford College for Women, in Regent's Park, on January 27. The above photograph shows a scene from the 15th Idyll of Theocritus.

Photograph by Sport and General.

name escapes me, but who very broad-mindedly averred that the question hinged, not on religion, but on economics. Mr. Bouchier—who, if I remember well, was once the fierce opponent of the theatre on Sundays—now painted the enfranchisement of the holiday in glowing colours. Happiness of the people—no more "pub." and hanging about; happiness of the actors, for there would be liberal extra pay on the Sabbath. "Would there?" rustled a murmur through the serried ranks of the actors in the auditorium, for by this time they are as wary as the raven in La Fontaine's fable: *jura mais un peu tard*, etc. They know these glowing managerial promises; it was thus that matinées began, and ended in fragmentary half-pay and much more work. So when Shaw rode in with his common-sense and his sarcasm, a speech as brilliant as ever poured from his lips, and when a workman (one of the stage-hands) somewhat too vehemently, but not without conviction, declared that during the week he saw practically nothing of his people, it was a foregone conclusion that the motion "against" would be carried by a sweeping majority. And so it happened.

Mr. Arthur Bouchier took his defeat with good grace like a man; and, resourceful as he is, it may have occurred to him on the way home that, if in one way he was a loser, in another he might be a winner and gather laurels for his thistles. We all remember that lately he wanted to give Shakespearean Sunday performances in aid of charity. Why does he not persevere and widen this idea for the benefit of the people? Why does he not endow London with a Sunday Theatre of good English plays at prices accessible to all persons? It would be not only a boon and a blessing for the masses, but it would be hailed as a haven and a stepping-stone by the unemployed actors thirsting for glory and clamouring for work. The capital outlay would be comparatively small; it could be simplified by co-operation. Most of the Sunday theatres on the Continent work on sharing terms, and, if the actors were engaged for a series of Sundays during the year, it would mean a nice little certainty to those who are all too often unemployed, and a welcome strengthening of funds for those who are greedy for more work beyond the daily routine—which, after all, is an individual question. Of the success of such performances, from Shakespeare to Pinero, Shaw, and all the rest of the modern men of mark, there could be no doubt. And, since we have heard that the Church is no longer an antagonist, but an ally,



ARISTOPHANES REVIVED AT BEDFORD COLLEGE: MEMBERS OF THE COMPANY WHO GAVE THE TRIAL SCENE FROM "THE FROGS."

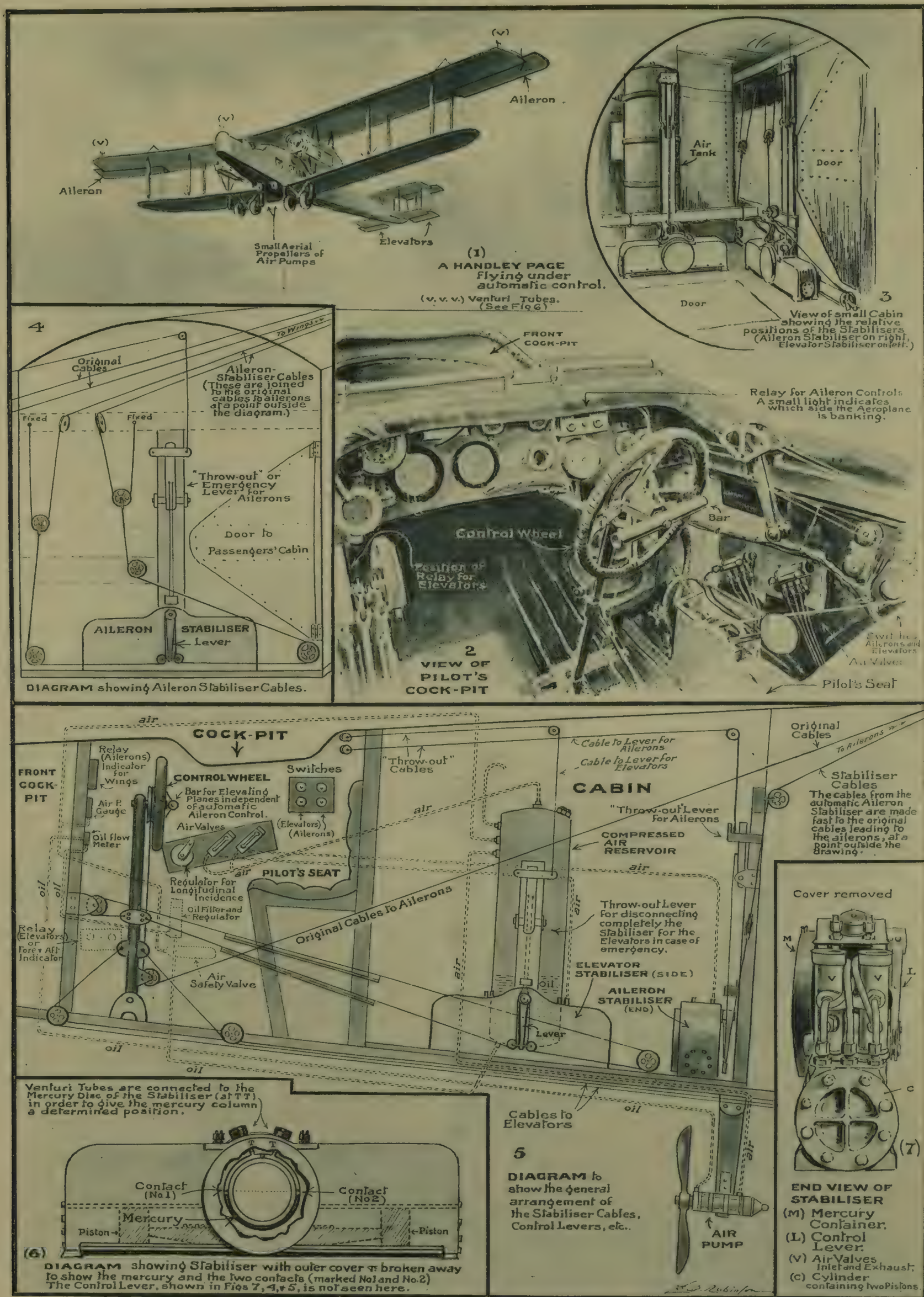
Aristophanes (444 to 380 B.C.) might be called the father of comedy. The Trial Scene from his play "The Frogs" was given at Bedford College on January 27.—[Photograph by Sport and General.]

fine, with an undercurrent of sadness and despair. It illuminates the play and the surprising many-sidedness of Mr. Lion's talent. Miss Edith Evans' picture of the ascetic daughter was pathetic in its wonderful self-effacement; and Mr. Charles Kenyon pleaded the husband's defence, in a great scene of the play, with such natural conviction that for a moment the unsympathetic character tipped the scales.



## AUTOMATIC STABILITY FOR AEROPLANES: A MECHANICAL "PILOT."

DRAWN BY W. B. ROBINSON.



## A DEVICE WHICH CONTROLLED A HANDLEY-PAGE FOR TWO HOURS: A FRENCH INVENTOR'S STABILISER.

It was recently announced that the British Government had adopted the invention of M. Georges Aveline for ensuring the automatic stability of aeroplanes whilst flying on long journeys, or travelling through clouds, fogs, or at night. The apparatus has proved successful in use, and during a journey to Paris and back, a Handley Page aeroplane was allowed to fly for two hours solely—except steering—under the control of the Stabiliser, details of which are shown in our illustrations by courtesy of M. Aveline and Messrs. Handley Page, Ltd. The principle on which

the Stabiliser works is partly shown in Fig. 6. Venturi tubes convey atmospheric depression to a circular tube containing some mercury. Whenever the aeroplane shifts its normal flying level, one end of the mercury engages with an electrical contact and other mechanism, which allows compressed air (pumped as in Fig. 5) to drive a piston attached to the Stabiliser lever. The lever pulls control cables attached to the aileron elevators. Two Stabilisers are used, one for correcting banks to left or right, the other ascent or descent.—[Drawing Copyrighted in the United States and Canada.]



# THE EFUNDURA: A SOUTH-WEST AFRICAN 'MARRIAGE MARKET.'

BY LIEUT.-COLONEL C. E. FAIRLIE, M.C.

THE *Efundura* are dances and marriage customs of the Konyama people, a section of the Ovambo nation, and until quite recently the most powerful. They live in the flat, wooded country in the south of Angola and north of the South-West African Protectorate, a part of Africa hardly known to civilisation. The marriage ceremonies may be said to be divided into three periods, one taking place in the spring, and the other two after the crops have been reaped.

Early in the spring, before the seed is planted, which is woman's work, the girls who are of marriageable age collect together in bands of about twenty, of whom one is elected as "captain." They decorate themselves with the young and nearly-white fronds of the ivory palm, which, in contrast with their black bodies, is very effective. They carry long white wands of peeled branches, some of which are decorated with strips of fur round the top, giving somewhat the appearance of bullrushes.

These bands go round the country singing and dancing. One or two of the girls carry springbok horns, on which they blow a few notes, and in the distance these, blending with their voices, sound very melodious. The songs are usually set in a minor key, with solos taken up by the chorus.

During the time, about fourteen days, that these girls are banded together, as a sign that they are, as it were, in the marriage market, they are viewed at their best by the men in search of a wife, or one to add to those they already possess. It is probable that they already have sweethearts: these and others give them presents of beads, bangles, and various other things.

They then, after fourteen days or more, disband and proceed with the hoeing and planting of the crops.

The second period or phase takes place in the autumn after the crops are reaped. Permission to hold this particular portion of the *Efundura* must be obtained from the chief, who thus has control over the number of marriages to some extent. This stage is a great occasion for feasting and drinking, and it is only the better-off native who is able to afford it. He is in some measure assisted by the parents of the girls who are to take part in this particular *Efundura* dance.

Only these girls dance, the music being supplied by drums, or tom-toms, made from hollowed

trees covered with parchment, toned from a deep bass to a high tenor, all in harmony, the tone being obtained by a ring of beeswax on the parchment, which is made larger or smaller as the tone may require. These tom-toms are played by men with both hands, being held between the knees and beaten in about double time.



WITH THE HEAD-DRESS WORN BY A MARRIED WOMAN: A SPECIMEN OF KONYAMA COIFFURE.

There is no singing at all during the dances, which last for three days and two nights, the people as a rule resting during the heat of the day and at odd intervals, but never for very long at a time. The function is under the control of a master of the ceremonies, usually an old man, who is absolute, and directs when the girls are

to dance. The girls are dressed in a sort of petticoat of skin, covered again with another of beads, decorated with ivory ornaments and carrying valderbeeste tails like "choweries." There is no twisting or twirling in this dance. The girls stand in a line opposite the drums (tom-toms), and cover their faces with the tails they carry, appearing to be bashful; the master of the ceremonies then capers up to them and, by gesture, invites them to dance; he is sometimes assisted by other men. A girl, on receiving the invitation, begins to shuffle forward towards the tom-toms, and gradually starts stamping her feet in time to the music, which becomes louder and louder as all the girls line up in front of the drums, and the dance becomes faster as they throw up their arms alternately. When they are exhausted, the attendants, of whom each girl has one or more, go forward, and slowly draw them from the throng until all are back in the original line again. The music ceases for a time, and the girls have the perspiration wiped from their bodies and faces by their attendants, and such portions of their dress as may have become disarranged put in order.

This is repeated at intervals of about half-an-hour and lasting about the same time, until the girls are more or less exhausted, when they retire for a few hours to a special kraal which has been built for them, and then come out again in single file, as they always go at this time, and the whole performance is repeated again and again until the evening of the third day.

On the third day, in the afternoon, the dancing stage has reached a climax, and the girls, after the last dance, each have a piece of palm-leaf tied round their wrist by the prospective husband, who then hoists his bride on his shoulders, and carries her away about two hundred yards. Then he puts her down and she is given one or two light sticks by her female attendants, and she chases the bridegroom back to the kraal in the vicinity of the place where the dance is held, hitting him whenever she can get near enough.

As far as this, the dance and ceremony are open to public gaze, but on the third night, the finale of this phase is enacted. This initiation ceremony cannot well be described in these pages.

On the fourth day, the brides, who are still separated from their husbands, return to their own kraals, but after a few days they band together again as in the first phase, and elect a "captain."

They now cover themselves with white ashes until they are white all over, except their hair and lips, and they wear petticoats of string made from the white fibre of the ivory palm tree, and have very much the appearance of a *corps de ballet*; their eyes appear very sparkling and their lips very red. These bands go all over the country, and are well entertained wherever they go. (Further details are given on the last page of illustrations of the subject.)

After about ten to fourteen days, they go to their husbands at their kraals, and the ceremony is completed, except for a small family feast. The girls, during the time they are painted white, have "the time of their lives," for, unless particularly favoured, they now become the slaves of their husbands.

The royal, or chiefs' females are exempt from certain portions of the ceremony; moreover, they have the right to order any man to become their husband. There is no instance, as far as can be ascertained, of the selected man having refused, and one is inclined to remember similar selections by one Catherine.

Inheritance is carried through the female line: thus, for instance, the son of a chief's sister inherits on his death. Generally speaking, the women-folk of these people are held in higher esteem than in most other Bantu races, though their morale is not of so high a standard.



WEARING IVORY BUTTONS WORTH A COW EACH: THREE PROSPECTIVE BRIDES OF THE KONYAMA TRIBE.



PAINTED WHITE AND CARRYING 'KNOBKERRIES' FOR BEATING MEN: THE "CAPTAIN" OF A BAND OF BRIDES AND HER TWO "LIEUTENANTS."



## THE KONYAMA "MARRIAGE MARKET": A CHORIC PROTHALAMION.

PHOTOGRAPH SUPPLIED BY LIEUT.-COLONEL C. E. FAIRLIE, M.C.



DECORATED WITH IVORY PALM FRONDS AND CARRYING LONG WHITE WANDS OF PEELED BRANCHES: A BAND OF MARRIAGEABLE KONYAMA GIRLS DURING THE FIRST STAGE OF THE EFUNDURA, IN SPRINGTIME.



DANCING, IN DECORATED PETTICOATS, TO THE MUSIC OF DRUMS (OR TOM-TOMS) PLAYED BY MEN: PROSPECTIVE KONYAMA BRIDES DURING THE SECOND (AUTUMN) STAGE OF THE EFUNDURA, OR MARRIAGE FESTIVAL.

The marriage market, which in more civilised communities is conducted on more or less surreptitious lines, is a recognised institution among the Konyama people. It is a public and organised festival, affording young men an open chance to see and select a suitable mate. As Lieut.-Colonel Fairlie tells us in his remarkably interesting article opposite, the Konyama belong to the Bantu race, and the Ovambo tribe, inhabiting a little-known district of South Angola (Portuguese West Africa), just

north of the South-West African Protectorate, formed since the war under the mandate of South Africa. Their marriage festivities, called "Efundura," are divided into three stages, the first taking place in the spring, at sowing time; the second and third at the autumn harvest season. The scenes represented by the above two photographs, which illustrate the first two stages, are fully described by Colonel Fairlie. Further photographs appear on the pages following.



## A SURVIVAL OF MARRIAGE BY CAPTURE? KONYAMA BRIDES BEING CARRIED OFF BY THEIR HUSBANDS.

PHOTOGRAPH SUPPLIED BY LIEUT.-COLONEL C. E. FAIRLIE, M.C.



BEFORE BEING ARMED WITH LIGHT STICKS AND CHASING THEIR HUSBANDS BACK TO THE KRAAL: KONYAMA BRIDES SHOULDERED BY THEIR "GROOMS."

Rolling fun and good-humoured horse-play mark the proceedings towards the end of the second stage of the Efundura, or marriage festival, among the Konyama people, as described by Lieut.-Colonel Fairlie in his article earlier in this number. Explaining this part of the ceremony, which takes place after the marriageable girls have danced at intervals before the assembled company for two days and nights, he says: "On the third day in the afternoon the dancing stage has reached a climax, and the girls, after the last dance, each have a piece of palm leaf tied round their wrist by the prospective husband, who then hoists his bride on his

shoulders and carries her away about two hundred yards. Then he puts her down, and she is given one or two light sticks by her female attendants, and she chases the bridegroom back to the kraal in the vicinity of the place where the dance is held, hitting him whenever she can get near enough. . . . On the fourth day the brides, who are still separated from their husbands, return to their own kraals." The third and last stage of the Efundura, as described in the article, is illustrated on the page following. Probably the incident illustrated above is a survival of the old custom of marriage by capture.



## WHITENED FOR A "FLING" BEFORE "SLAVERY": KONYAMA BRIDES.

PHOTOGRAPHS SUPPLIED BY LIEUT.-COLONEL C. E. FAIRLIE, M.C.



"THE DANCES NOW ARE ALL TURNS AND TWISTS, AS A RULE ONE OR TWO GIRLS DANCING TOGETHER": A GROUP OF KONYAMA BRIDES ON THEIR LAST "JOY TRIP" BEFORE SETTLING DOWN TO MARRIED LIFE.



COVERED WITH WHITE ASHES AND WEARING STRING SKIRTS OF IVORY PALM FIBRE: A BAND OF BRIDES, WITH THEIR "CAPTAIN" (ARMED WITH A KNOBKERRY FOR BEATING MEN), LOOKING LIKE A CORPS DE BALLET.

Describing the third and last phase of the Efundura (Konyama marriage festival) Lieut.-Colonel Fairlie writes: "The brides . . . return to their own kraals, but after a few days they band together again, and elect a 'captain.' They now cover themselves with white ashes . . . and have very much the appearance of a *corps de ballet*. These bands go all over the country. . . . They carry sticks and small knobkerries with which they beat any man who tries to molest them. As they travel they sing, and very harmonious their voices sound through the

trees, against which their white bodies look very effective. Wherever they are entertained they dance to their singing, and the hitting together of pieces of hollow reeds. The dances now are all turns and twists, as a rule, one or two girls dancing together or alone, singing the air to be taken up by the chorus, who all, like a *corps de ballet*, keep time with their feet in a long line in the background. At this time, these girls practically do what they like and go where they like, demanding presents from any man who may have courted them."

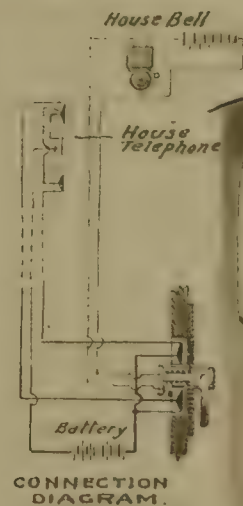


# CURIOSITIES AND INGENUITIES OF THE PATENT OFFICE.

DRAWN BY OUR SPECIAL ARTIST, W. B. ROBINSON.

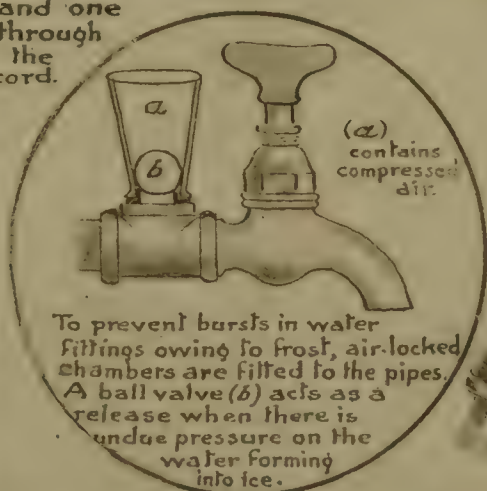
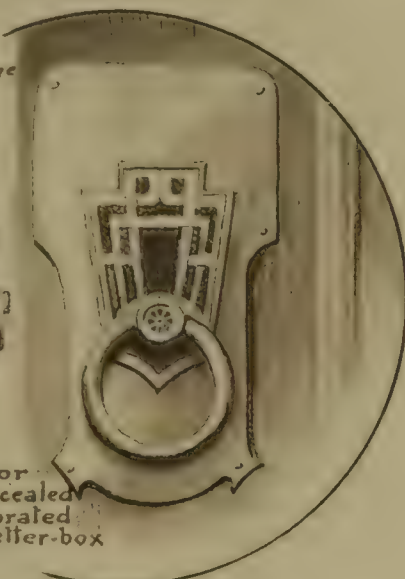


A fan attachment so arranged that two different swinging motions are imparted to the fan when the chair is rocked. One motion is transmitted through the rod, and one through the cord.



CONNECTION DIAGRAM.

A House-door Telephone concealed behind a perforated name-plate, letter-box or the like.



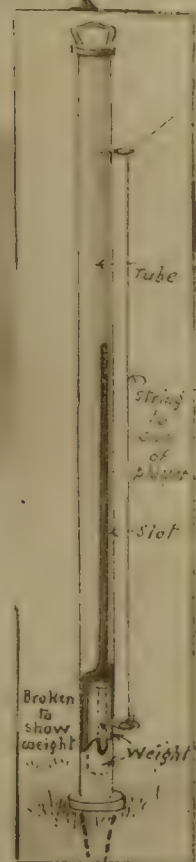
To prevent bursts in water fittings owing to frost, air-locked chambers are fitted to the pipes. A ball valve (b) acts as a release when there is undue pressure on the water forming into ice.



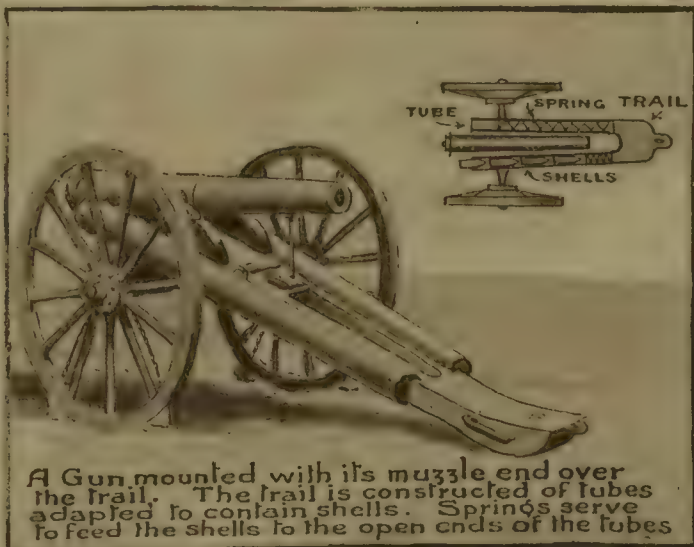
Roller Skate in which a single roller is mounted between two spring bows.



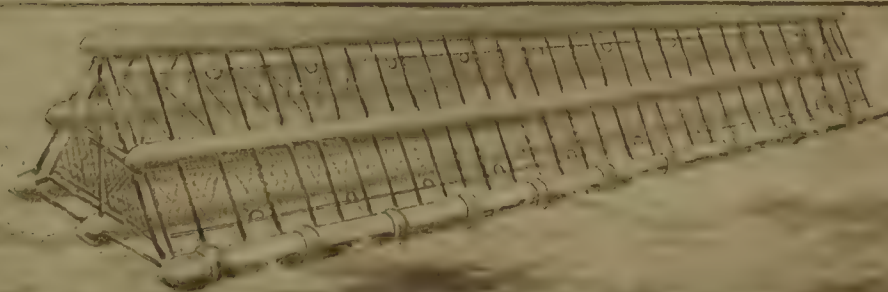
A Device for indicating movement of the head while making a stroke in golf.



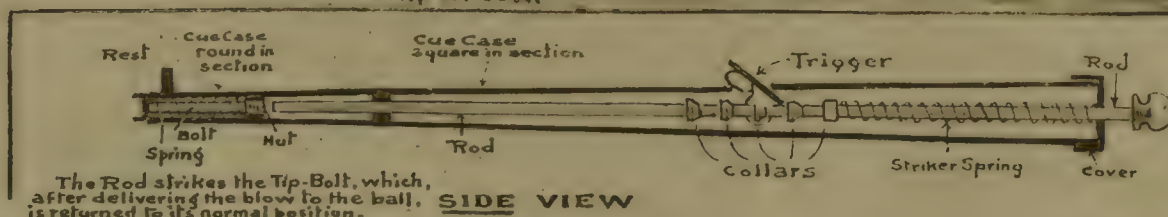
Golf-practising Appliance (in part section). The golf-ball is mounted on the free end of an arm which projects from an anchor in the form of a heavy wooden sphere adapted to rotate on a vertical axis in the place at which it is set.



A Gun mounted with its muzzle end over the trail. The trail is constructed of tubes adapted to contain shells. Springs serve to feed the shells to the open ends of the tubes.



Life-saving Raft comprised of hollow cylinders and lattice work, for use in case of shipwreck.



The Rod strikes the Tip-Bolt, which, after delivering the blow to the ball, is returned to its normal position. **SIDE VIEW**

Diagram illustrating a Billiard Cue. The Spring Cue consists of a striking-rod sliding in guides within a case which is square in cross-section. At its front end is a fixed lug or rest.

MANY INVENTIONS: SERIES VII.—CHAIR-FANS, DOOR-TELEPHONES, TAPS, ROLLER-SKATES, FIELD-GUNS, GOLF-PRACTICE DEVICES, LIFE-SAVING RAFTS, AND SPRING BILLIARD CUES.

We have nothing to add, by way of further explanation, to the details given above in diagram and type regarding the various inventions here illustrated. The fan rocking-chair might be useful during heated debates, as well as for mere lounging in hot weather. House-door telephones would save much treading of "another's stairs" to those who dwell in "upper parts." Frozen pipes may be with us yet this winter, and we may sigh for air-locked chambers on our taps. Single

roller-skates would be to the ordinary kind as bicycles to tricycles. The inverted field-gun is for artillery experts to appraise. It might have a camouflage value, but what about the recoil? The golf appliances will appeal to the scientific enthusiast with ground to practise on. The life-saving raft looks simple and business-like, but hardly one for an exhausted person to lie down on. A spring billiard-cue suggests bagatelle.—[Drawing Copyrighted in the United States and Canada.]



## ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

IT is difficult to say whether the greater pleasure attends the connoisseur when, at the dispersal of a great collection, he is a silent spectator and exults at the great prices for great works of art, or whether he does not revel in smaller sales on a somewhat lower plane where he may take a hand and be a bidder himself. It may be that the auctioneer of a fashionable London auction-room may catch himself exclaiming, "*Odi profanum vulgus!*" but, for all that, he dearly loves a crowd of the right kind, and never is there a more decorous human collection (we adhere to art terms) than assembles in a fashionable gallery when objects of art worth thousands change hands without much comment. Art notabilities and cosmopolitan dealers spell plutocracy in art, and so the modest connoisseur likes stealthily to pass into art solitudes where there is no formidable competition. He has a power which is only bounded by the limitations of his slender purse. He slips into little-known sales on off-days, so to speak, or he haunts unadvertised auctions. Like the punters at the tables of the Casino at Monte Carlo, he has a system. He is always waiting for something to turn up. He is silent and unobtrusive—but he sometimes gets there.

At Christie's, on Jan. 27, with decorative furniture and objects of art, and porcelain, scattered promiscuously, the wandering connoisseur must have had many delightful moments. From Chinese *famille-verte* beakers to Bow candlesticks, from diminutive Whieldon groups to Hispano-Moresque dishes, he could take his choice. An Adam mahogany sideboard with pair of urns on pedestals, and an octagonal wine-cooler inlaid with satinwood lines, must have seized his fancy. A score of satinwood tables and settees and armchairs may have bewildered him, but surely an old English clock by George Conibeere, of Gloucester, with brass dial chased with scrolls, in case carved in Chippendale manner, fascinated him. At Messrs. Puttick and Simpson's on the same date he strolled in and found George II. table-spoons with shell ornament by Richard Rugg, 1757. Had nobody been there before him who counted, he would have bought the William and Mary plain tankard with dome cover, with coat-of-arms in a foliage cartouche, the lower part with reeded band, by Samuel Dell, 1691. Another item marked in his catalogue was a pair of Charles II. oblong tea-caddies, about 1683, with maker's mark, "P.K.," the same as on the celebrated Berners toilet-set. He knew this piece of information, but somehow somebody forestalled him.

It is to be presumed that the bargain-hunter intent on outwitting the trade and the outer world came along to Messrs. Puttick and Simpson's on Jan. 28, to win glorious objects of Chinese art in porcelain. Had he known it, he would have procured at once the libation cup of rhinoceros horn, only 3½ in. high, carved in high relief with fir-trees. He may not have known its import—how, with its protective charm against poison, it was emulated by the Fo Kiën porcelain in white, beloved by

collectors. He missed that, as he missed a wonderful bottle-shaped vase of opaque white glass, carved with birds, prunus branches, and bamboo, in pink and green. The wonderful carvings in glass by the Chinese (how small does the hobnail English "red-haired devil" variety seem in comparison!), inspired by the glyptic work of the jade and hard-stone carvers, has, under the hand of the Chinese lapidary, no equal. It was easy to carve glass in comparison with rock crystal and nephrite and jade and other hard stones, not to mention precious stones like the ruby and the emerald, which were sculptured into small images of Buddha by the Chinese. These Chinese bottles and their like exhibit an art unequalled by the Westerns, and so, connoisseurs and Philistines alike, we pass by such objects as of little value because not understood, although the Salting Collection might have taught us. Some day Chinese old glass will be worth its weight in gold.

Lovers of colour toe the line from these eighteenth-century stipple subjects to Baxter early Victorian colour-prints. But nobody can advance that they are anything else than fine printing in colours. Those gifted in art perspicuity see otherwise. Rembrandt's strong-bitten etchings (imagine the "Three Trees" printed in colours!), Whistler's fugitive lines, and Anders Zorn's virile work are all incapable of being printed in colours. But lovers of colour must be catered for. They are nowadays, in the coloured etching, a contradiction in terms. It is not given to everyone to transmute engraved lines into poeise and colour. To some Beethoven and Chopin, to others the revue and the musical comedy (so called); it is a matter of temperament—and training.

There are some collectors who value the initial red-hot thought as it flashed from the brain of the artist (it was Mrs. Rudyard Kipling who rescued "Lest We Forget" from her husband's waste-paper basket). The perfected conclusion grows colder and colder with each addition, as genius approaches a symmetrical ideal. Second thoughts are not always best; often the second thought is the second-hand thought. The brilliant effulgence of the first inspiration, the master's fleeting outlook into futurity, is whittled down to mediocrity, and so what at first was a brilliant lightning

flash becomes a subdued afterglow. The collection of Old Master drawings to be sold by Messrs. Sotheby on Feb. 15 and 16 includes work attributed to Claude, Fragonard, Poussin, Watteau, Van Dyck, Van Goyen, Hobbema, Rembrandt, Teniers, Van de Velde, and others, among them Peter Brueghel, the Flemish sixteenth-century painter whose "Adoration of the Magi" has been offered to the National Gallery for £15,000, of which £11,500 is forthcoming. The drawing, in pen and bistre, is a Village Scene, with numerous figures of peasants. It represents an allegory of human life, and is signed and dated 1559. It has the detailed outlook of Hogarth without his brutality, and the sweet complacency of John Bunyan, the inspired dreamer. A Terbosch drawing of a youth asleep in a rush-seated chair, late seventeenth century, is a pretty conceit.

In a sale by Sotheby's of old silver on Feb. 14 a wonderful Paul de Lamerie soup-tureen comes to hand, in date 1738, with scroll handles, lion masks, and the sides having a cartouche with design in the great silversmith's bold manner. Other fine examples to be offered are a Charles II. tankard with crossed dolphin handle, a Queen Anne porringer, 1708, by Job Banks, with fine chasing; and a George II. coffee-pot by Wm. Shaw and Wm. Priest, 1758, of rococo design—the year, by the way, when the Hanoverian army was paid by the English, and a yearly subsidy granted to Frederick the Great of Prussia. Here it is that articles of "bigotry and virtue," to quote Mrs. Malaprop, especially in dated silver, annotate the pages of history.



BY THE GREAT FLEMISH PAINTER WHOSE "ADORATION OF THE MAGI" HAS BEEN OFFERED TO THE NATIONAL GALLERY FOR £15,000: A VILLAGE SCENE, BY PETER BRUEGHEL THE ELDER (IN PEN AND BISTRE, 1559).

On the opposite page we reproduce Brueghel's "Adoration," with a note upon it and his career. The sale of Old Master Drawings at Sotheby's on February 15 and 16 will include on the second day that shown above. It is described in the catalogue as "Village Scene; with numerous grotesque figures of peasants, representing an allegory of human life; signed and dated 1559; pen and bistre. 10.3-8 in. by 15½ in." Brueghel used to attend village feasts disguised as a peasant, in order to observe types of character.—[By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.]

On Jan. 28, at Messrs. Christie's, the esoteric lore of connoisseurship was tried by the litmus paper of £ s. d. The "Woody Landscape" of the Norwich school might be bought as speculative by him who had the hope that he knew something more than others. He might taboo some of the Gainsboroughs, the Morlands, and the Wouvermans, but "Three Children" by Hogarth should have appealed to him, and "The Follies," a little Goya, should have arrested his attention. But even connoisseurship grows jaded with an *embarras de richesse*, and bargains come and go, and it is always after the event—what might have been, the same plaint of the punter on the Turf. In the great auction-rooms connoisseurs should be strong enough to back their fancy. Herein lies success. But it must be premissed, as an axiom—know your subject.

Choice engravings, framed and in the portfolio, the properties of Countess Cowley, Mr. F. Capel Cure, and of the late Sir Philip Duncombe, come up at Sotheby's on Feb. 9. The French school of colour prints is amply represented, and in regard to the English we take three items—"Cupid," by T. Burke after Angelica Kauffman, "Mrs. Jackson" and "Mrs. Tickell," both by J. Condé after Cosway. These works exhibit that particular phase of stipple engraving when the printer with superimposed colours stood on a plane apart and claimed recognition for a delicate craft, isolated, and, be it said, competitive with black-and-white engraving and etching, and coming into relationship with water-colour drawing and oil-painting in its note of colour as apart from line.



## SOUGHT FOR THE NATION'S ART TREASURY: A £15,000 MASTERPIECE.

BY COURTESY OF THE DIRECTOR OF THE NATIONAL GALLERY.



BY A GREAT FLEMISH PAINTER, WHO HOB-NOBLED WITH RUSTICS FOR LOCAL COLOUR: "THE ADORATION OF THE MAGI," BY PETER BRUEGHEL THE ELDER, OFFERED TO THE NATIONAL GALLERY FOR £15,000.

For the first time for nine years the National Art-Collections Fund has appealed to private munificence to help in acquiring a great picture for the nation's art treasury. "The Adoration of the Magi," by Peter Bruegel the Elder (c. 1525-1569), was offered to the National Gallery for £15,000. The Trustees found half the amount, the Fund contributed £1000, and £3000 was subscribed privately by its members, leaving £3500 still to be raised. The work, they point out, would fill "the most important remaining gap among the masters

represented in the National Gallery," and is probably the finest picture by Bruegel left in private hands. Formerly in the Vienna Gallery, it was bought, after the war, for a Swiss collection. It is painted on panel, measuring 43 in. by 32½ in., signed and dated 1564, and in splendid preservation. "It is a representative work by the master, combining his . . . dramatic variety, and an intensity amounting almost to grotesqueness in facial types and expression, with richness and beauty of colouring and mastery of the technique of oil-painting."





## The Wonder City of the "Heretic Pharaoh": TELL EL-AMARNA.

By D. G. HOGARTH, C.M.G.



THE site of the capital of the "Heretic Pharaoh," Amenhotp IV., has been famous so long under a name firmly established in tourist usage that it is hardly worth while to insist on its proper designation: but the people of Middle Egypt, who do not usually, like the Delta folk, speak of "Tells," even where true mounds exist, know it as "El-Amarna" simply. In point of fact, there is no considerable mound there, but only the buried ruins of a very extensive city, whose palaces and houses were built up from the natural surfaces of undulating slopes rising from the east bank of the Nile towards the "Arabian Desert." Ancient cities of Egypt seldom or never clustered round anything like an acropolis, and rarely were fortified at all. If one does find works of city defence, they are usually on the eastern bank, as at El-Kab. Amarna, being also on that bank, which was anciently, as now, the least settled and the most open to Bedawin raids, had forts towards the desert, but without any strong curtain of circumvallation.

The history and the remains of the place are equally singular. Its greatness lasted but a moment, and everything important found on the site was made, or at least brought there, during that moment. Its period is one of exceptional interest to historians and archaeologists, falling as it does just after the zenith of the imperial Eighteenth Dynasty, which extended Egyptian dominion more widely over the Near East than any before or after. It was a time of much splendour and great art, to whose inspiration influences of practically all the lands then civilised contributed. Relations with other Mediterranean peoples—for example, the Cretans in their "Late Minoan" age—and with Western Asia from Mesopotamia to Asia Minor, were frequent and close. Egypt was for the moment the leading State in the world; and not only Kings of Knossos, but of Hittite Cappadocia, of Assyria, of the Mitannian State in northern Mesopotamia, and of the Kassite dynasty in Babylonia, courted it and were wary of provoking its wrath. The evidence of these wide relations which the soil of Amarna has yielded up already is the most interesting that, perhaps, has come from any ancient site. So long ago as the 'eighties of the last century, cuneiform tablets, said to have been found somewhere on the Nile, began to come into the hands of Cairene dealers; and, on examination, some of them were found to be letters to and from the two Pharaohs, Amenhotp III. and IV. Their correspondents were contemporary princes of Western Asia, or governors and officials acting for Egypt in Palestine and Syria. The tablets were traced to Amarna, and it was found that native diggers had stumbled on part of the royal archives. Some three hundred and fifty documents have been recovered and now are preserved in several museums. They allow us, as records of the past seldom do, to look right into the minds of men long dead—to learn their hopes, their fears, and their meaner

motives—as well as to follow the course of great events and small, year by year in a pre-historic age. Thanks to them, not only are the reigns of those two Pharaohs the most surely and intimately known to us of all in the long dynastic record of Egypt, but the existence

its archives. Nothing found previously in Egypt prepared us for its combination of naturalism with preciosities of style. More than any other Nilotic work, it represents an opposition to secular conventions and an effort to pierce through them to realism. Since its first revelation, similar characteristics of style have been noted in other remains of Middle Egypt; and Maspero was doubtless right in contending that its local origins go back behind the Amarna period. But neither he nor anyone else has explained satisfactorily how at the first it came to be developed between the two great provinces of conventional art over which Thebes and Memphis presided. Even if Syrian or Cretan influence in the imperial period of the later Eighteenth Dynasty was not responsible for its singular stylistic features, one still suspects that either one of those arts at an earlier time, or some other exotic influence, inspired them. No one familiar with the art of other Egyptian sites could help feeling so, when he looked round the extraordinary Amarna exhibition which was on view in the Berlin Museum just before the war. The German excavators had come upon a sculptor's workshop, and recovered a most arresting series of his trial pieces, models, and complete and incomplete statuary. Speaking portraits of the weak, fanatic visionary who was Amenhotp IV. looked at one from all sides of the hall.

If objects of art of such singularity and value as these, and records at once so precious and so fragile as unbaked cuneiform tablets, may be found any day by native diggers on a remote site peculiarly difficult to guard, it is imperative for scientific excavators to get to work again there without further delay. For this reason the British Egypt Exploration Society has applied for and received the concession, which, first given many years ago to Professor Petrie, devolved subsequently upon the Berlin Academy. In view of what has happened generally since 1914, and in particular of what has happened in Egypt, the resumption of German activities on the Nile cannot but be deferred for some time yet—even in the field of archaeological excavation.

Knowing this, and aware that other organisations were pressing to step in if it did not, the British Society, believing itself the best qualified of those to whom it is open to resume the German work, arranged to attack Amarna at the beginning of this year. It proposes to respect all German property. Professor T. E. Peet of Liverpool, well known for his work at Abydos, has been put in command of a competent scientific staff; and, if all goes well with Egypt, he cannot fail to enrich knowledge. We may hope for both another sculptor's shop and another chamber of archives. But all such work is now far more costly than of old; and if the Society is to deal adequately with so large a site, it must have generous support from the public.



BUILT WHEN EGYPT WAS THE LEADING STATE IN THE WORLD: THE FORE-HALL OF A TOMB AT TELL EL-AMARNA.

From "El-Amarna," by N. de G. Davies.

and fortunes of many other States have been revealed for the first time.

The art of Amarna, also, when Flinders Petrie brought its first examples to light some thirty years ago, was not less surprising than



MARKING THE BOUNDARY OF THE CITY OF TELL EL-AMARNA TOWARDS THE EASTERN DESERT:  
A GREAT ROCK-CUT STELA (PILLAR).—[Photograph supplied by Dr. D. G. Hogarth.]

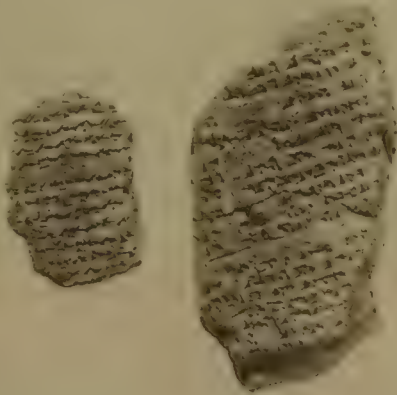


## FOUND IN A WONDER CITY OF EGYPT: TELL EL-AMARNA RELICS.

PHOTOGRAPHS BY COURTESY OF DR. D. G. HOGARTH, KEEPER OF THE ASHMOLEAN MUSEUM (OXFORD); DR. H. R. HALL, OF THE BRITISH MUSEUM, HON. SECRETARY OF THE EGYPT EXPLORATION SOCIETY; AND DR. ALAN H. GARDINER, EDITOR OF THE "JOURNAL OF EGYPTIAN ARCHAEOLOGY."



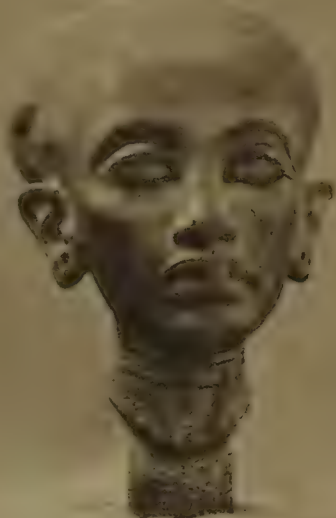
THE ROYAL SCRIBE ANI AND HIS CHARIOTEER, ZAI: A PAINTED MEMORIAL STELA.



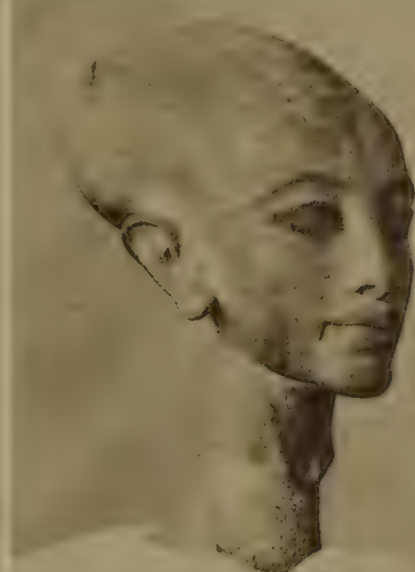
HISTORICAL RECORDS OVER 3000 YEARS OLD: TWO OF THE 350 TABLETS FROM THE ROYAL ARCHIVES.



WORSHIP INTRODUCED BY AKHENETAN: QUEEN TYI OFFERING A VASE TO THE SUN-GOD.



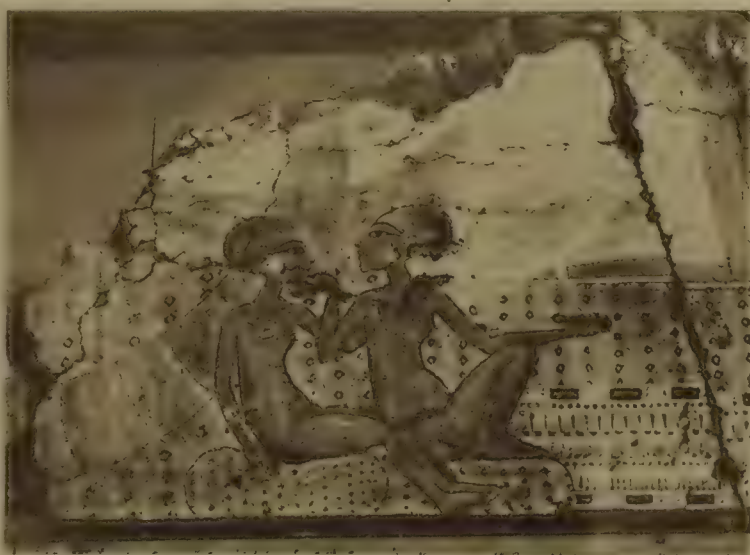
WHEN BEAUTY WAS "LENGTHY AND LANKY": A DAUGHTER OF THE "HERETIC PHARAOH."



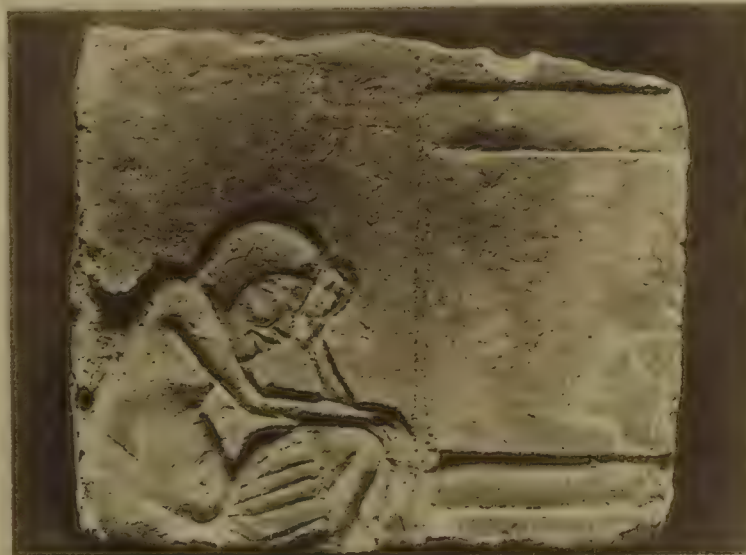
SHOWING "ARTIFICIAL DEFORMATION OF SKULL" A SEMI-PROFILE VIEW OF THE SAME HEAD.



THE "HERETIC PHARAOH": AKHENETAN (AMENHOTEP IV.)—A SUPPOSED DEATH-MASK.



BELIEVED TO BE AKHENETAN'S DAUGHTERS AT PLAY: THE "FRESCO OF THE PRINCESSES" FOUND BY PROF. FLINDERS PETRIE.



REALISM IN EGYPTIAN ART FIRST FOUND AT TELL EL-AMARNA: A BEGGAR MAN ON A SUNK RELIEF, NOW IN THE ASHMOLEAN MUSEUM.

The ruins of Tell el-Amarna in Middle Egypt, on the right bank of the Nile some 160 miles above Cairo, belong, as Dr. Hogarth mentions in his article opposite, to a single reign, that of Amenhotep IV., who built the city about 1375 B.C. He broke away from the orthodox religion to found a new monotheistic faith, the worship of the Sun-God, and, to mark his severance from the Amen priesthood, changed his name from Amenhotep to Akhenetan. Later, when the old creed was restored, he became known as the "Heretic Pharaoh." He also introduced monogamy. Egypt in his day had reached the zenith of her

power. The numerous clay tablets with cuneiform inscriptions, of which some 350 have been found at Tell el-Amarna, record diplomatic correspondence with Asian rulers. Describing the bust of Akhenetan's daughter (shown above), Dr. H. R. Hall writes: "It is a very fine specimen of the delicate and refined art of that time in Egypt. The artificial deformation of the skull should be noticed. As in most over-refined and decadent periods of culture and art, lengthy and lanky faces and forms were considered beautiful: everything had to be long, thin and slender, even the skull! The hand is at Berlin."



## LADIES' NEWS.

IT seems to me rather a shame to publish the names of women jurors. I cannot remember that the names of men jurors are ever published. Possibly the new jurors have offered no objection. There are many, however, who will be called upon to serve who would greatly object to it. It would add another disagreeable feature to what we all regard as a very trying duty. I cannot think that many women will like to be jurors; most of us will go to the task from a stern sense of duty, feeling that, having attained a responsible position, we must fill it properly. No doubt it is only the novelty which causes the publicity; also the dullness of the times—for the jury-women are quite ordinary, non-exciting people.

When I read of the death of Lord Herbert Vane-Tempest in last week's terrible railway accident, I thought of several kindnesses he had shown me when I was at Machynlleth—pronounced "Mahuntleth"—in July 1911, when the King and Queen, the Prince of Wales, and Princess Mary were his guests at the Plas, a really comfortable, well-equipped, and lovely, but by no means imposing, country house. The late Marchioness of Londonderry acted as hostess, and the late Marquess sent his state carriages and horses. The late Lady Londonderry, always extremely kind to me, asked Lord Herbert to be nice to me—and nice he was and no mistake. Few men will ever have been missed so much as genial, kindly Lord Herbert Vane-Tempest.

There are to be no Courts before Easter, which would seem to predict rather a dull Lent. Dull only because some of the best-known people will be in no hurry to return to town, and Lenten weddings are always rare. The Lords and Commons promise "a certain liveliness," and the ladies connected therewith must be kept lively too. So far no plans have been fixed by the Court, but I shall not be surprised if their Majesties do not settle in town until after Easter.

The new poor are putting a brave face on their position. Several ladies are working together for a well-known firm, and each earning from £2 10s. a week. They are knitting jumpers and skirts, and have between them taken a room to work in, so that the domestic detectives may not publish abroad what they are doing. In three instances the money earned is for the education of boys, in others for the actual help to live. They have quite good times over their work, these ladies, but are haunted by the threat of a decline in favour for their wares.

Countess Curzon of Kedleston is going on from Paris with her husband to grace the Riviera with her handsome presence, but her visit will not be a long one. Early in the season she will have a reception at Carlton House Terrace



AN EVENING GOWN ON GREEK LINES.

Draped ivory velvet and a long train give this dress all the elegant simplicity of the classic line. It is a creation of Redfern.

Photograph by Talbot.

such as she had last year for members of the Diplomatic Corps. Lady Curzon is a perfect hostess, and her residence in Carlton House Terrace is a capital one for a big entertainment. The staircase is wide and handsome, and hung with superb tapestries, and the fine first-floor rooms open one from another.

A. E. L.

## OUR FRIENDS IN FRANCE.

A LETTER FROM AN ENGLISHWOMAN IN PARIS.

Paris.

SOMEbody once said that a Municipal Council was a body without a soul: certainly the Parisian municipal authorities have proved the truth of this statement by their decision to demolish the old ramparts of the city and replace them by public gardens. In the present state of the public finances; and with the urgent demands being made on the Exchequer from all quarters, it is a little difficult to justify the enormous expenditure which a work of this kind involves. True, the scheme was first mooted some time before the war, but was shelved year after year on the grounds of expense; what, therefore, can have been the reason for suddenly putting this gigantic work in hand so soon after the Armistice, and when so much of the war-damaged area is still awaiting restoration?

Since last May the work has been steadily progressing, and I was astonished to see how much had been accomplished in the time, especially in the Auteuil section, where the wall has completely disappeared and the levelling process has already begun. In the gate itself, as many as forty shells fired by the Germans in 1870 were discovered firmly embedded in the masonry. I believe that it has been decided to leave two of the bastions standing, and probably the gate through which the victorious Army of Versailles entered the city and brought the Commune to an end.

During the last war, the walls were a great moral asset to the inhabitants of Paris, giving them a not altogether false sense of security, and I well remember, at the time when the German Army was too near the capital for our peace of mind, it was decidedly reassuring to go out to the city walls and see their elaborate superstructure of barbed wire and sandbags, which gave one the feeling that nothing short of an earthquake could demolish them. In contrast to the war-like aspect of the walls and the heavily-guarded gates, the wide ditch surrounding them, divided into flourishing little allotments, looked extraordinarily peaceful; mostly managed by women, who, in the quiet evening hours, after a long day's work, could be seen digging and tending their vegetables. These small gardens produced an astonishing amount of wholesome food for the Parisians, who will not see them disappear without a pang of regret.

Large as the Bois de Boulogne already is, it would seem that there is room, and indeed need, for the public gardens and playgrounds which are to replace the picturesque old city walls, for the erection of

(Continued overleaf.)

## Motoring Luxury.

Until recently motoring luxury could be attained only in high-priced motor-carriages, expensive to run and maintain. This state of things has now been ended by the introduction of the new "Wolseleys."

All three models—the Ten, the Fifteen, and the Twenty—are equally luxurious to drive in, and equally speedy, both on the level and in hilly country. They differ only in that the size and weight are scientifically varied to suit the seating capacity, and each model reaches the same high degree of efficiency with regard to load carried and work done.

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Torpedo	...	...	...	£2595
Two-seater Coupé	...	...	...	£2720

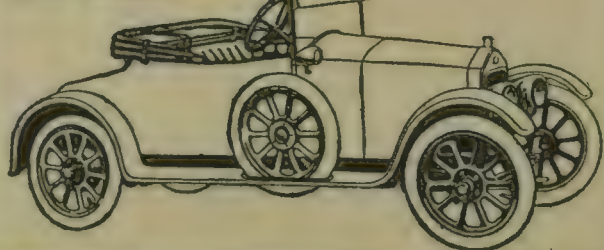
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Single Landulette	...	...	...	£21175
Four-seater Coupé	...	...	...	£21235

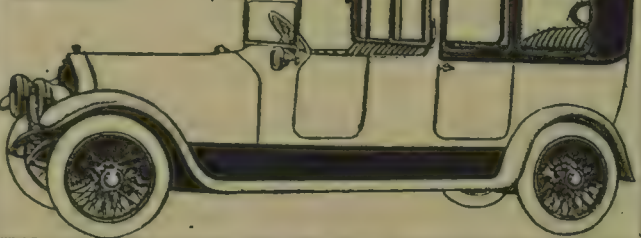
## The "Wolseley" Twenty

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Landulette	...	...	...	£21600
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Four-seater Coupé	...	...	...	£21650

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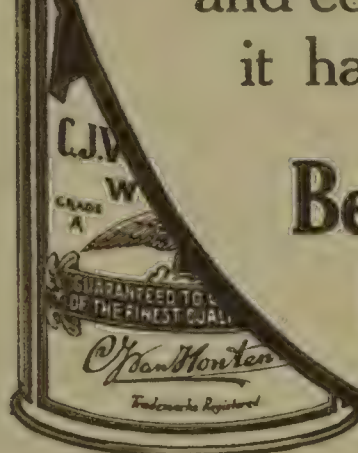
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(Continued)

which M. Thiers was so violently criticised in 1840. But, although they are not to be suffered to complete their century of existence, they will have lived long enough to figure in some of the most stirring pages of the history of France, and from a picturesque point of view they will certainly be missed.

Admirers of George Sand will be glad to learn that a room is to be set aside in the Musée Carnavalet and consecrated to the memory of the great writer. Here will be gathered together a large collection of souvenirs of all kinds, now in the possession of her grand-daughter, who has generously offered to hand them over to the Museum authorities. The author of "François le Champi" has no need of a museum to keep her memory green, for her works are as popular to-day, perhaps even more so, than when they were first given to the world; but, nevertheless, it is fitting that she should have her memorial and take her place among the immortals of Paris.

The Ukrainian Choral Singers have taken Paris by storm, and the Théâtre des Champs Elysées is filled every night to listen to their strange and haunting music, with its wonderful harmonies. The singers, of whom sixteen are women, supported by about thirty men, make an extraordinarily pretty picture as they stand grouped on the stage in their gay-coloured national costumes against an effective background of dull silver. The thing that strikes one most about their singing is the wonderful precision of their "attack," and the closeness with which they follow the curious beat of the conductor, who has a wealth of original gestures at his command, with which to produce the desired effect.

A Russian friend with whom I went to hear these remarkable singers from his country tells me that the peasants, especially in South Russia, have a passion for part singing; the children are trained to it from an early age until it becomes almost second nature to them. Apparently no Ukrainian peasant can work unless he is singing: the rhythm of the song is necessary to the peculiar Slav temperament, and acts as an incentive to work, much in the same way, probably, as sailors always haul better on a rope to the accompaniment of a swinging song.

Dancing at the Grafton Galleries is more attractive than ever just now, when the National Portrait Society's Exhibition is on view there. Well-known people are to be seen both on the floor in the flesh, and on the walls in portraiture, and it is interesting to look for chances of comparing a picture with the original. The dancing club is deservedly one of the most popular in London. Often the proceeds are devoted to charity, such as the Red Cross and the Fresh Air Fund.

## CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

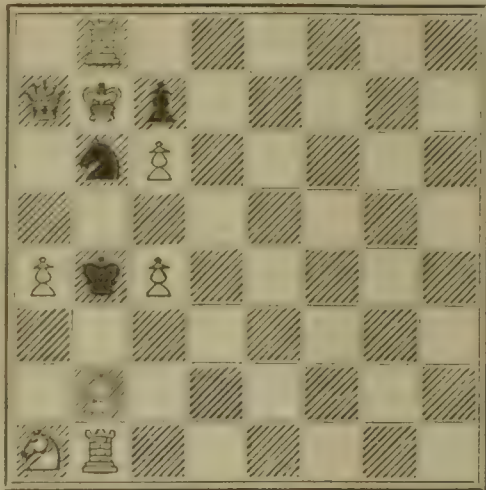
O H LABONE (Blackpool).—We are very pleased to hear from you again, and hope to make use of the games at no distant date.

A M SPARKE (Lincoln).—Thanks for post-card. You are quite right. HENRY JACKSON (Wanstead).—We admit the error. There are many pitfalls in that particular class of work, and none of us is safe, any more than in the examination of problems.

SOLUTION OF PROBLEM No. 3851.—By H. J. M.

WHITE. BLACK.  
1. Q to K Kt 8th R takes B  
2. Q to Q B 4th R to K B 5th  
3. Q to Q B 8th, mate.

PROBLEM No. 3853.—By D. J. DENSMORE.  
(From "A MEMORIAL TO D. J. DENSMORE.")—By ALAIN C. WHITE.  
BLACK.







IN the East they say: "*Do you Drink Tobacco?*" not "*Do you Smoke?*"—implying no mere puff-and-burn attitude towards the cigarette, but a restful, most deliberate savour-

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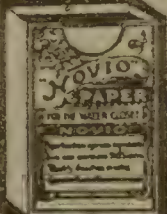
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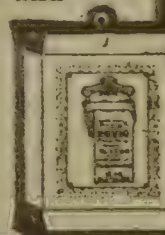
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## SCIENCE JOTTINGS.

AN EPIDEMIC OF HICCUGHS.

THERE can be little doubt that our old foe, the influenza, has developed a new method of attack. From several parts of England come reports of patients contracting what at first appears to be a slight chill, which is followed a few days later by fits of hiccoughing. The hiccough is not continuous, but generally takes the shape of from six or seven spasms in succession, with a pause of a few seconds, followed by another half-dozen. In bad cases, these have sometimes lasted all night, depriving the patient of sleep, and naturally leaving him or her much exhausted. A case reported in the *Lancet* of last month is so typical that it deserves to be quoted, and is vouched for by Mr. Malcolm Sarkies, a well-known practitioner at St. John's Wood. The patient in question was a medical man of nearly fifty, and of rheumatic habit. Attacked by what is described as an "explosive" cough following on a chill, he neglected it for three days. On the fourth night, he awoke at 2 a.m. with a fit of hiccoughs, which lasted until breakfast time, after which meal it stopped, to be resumed soon after, and to continue until food was again taken. This he endured for three days, when, under medical advice, he took to his bed and a milk diet, with inhalation of benzoin vapour and other medicaments for what was supposed to be a merely local inflammation of the throat. He became much worse, and developed a spasm of the larynx, until the treatment was changed to alkaline medicines, ammonium bromide, and a saline draught of mornings, while boiled fish, chicken broth, and one ounce of whisky a day were substituted for the milk. Under this he recovered quickly, and made a rapid convalescence with apparently no ill results. The temperature was throughout about 101 degrees.

All people have not been so lucky; and stories have been told of the fits of hiccoughs being followed by extreme drowsiness, turning later into the supposed new disease of *encephalitis lethargica*, which is always serious and sometimes fatal. No well-

authenticated account of these has been published, and they should be received with extreme caution. Every new disease appeals with fresh force to neurasthenics and malingerers, and the power of the mind over the body is so enormous that the characteristic symptoms are easily produced, not always with the conscious will of the patient. If, however, there should appear to be any real connection between the attacks of hiccoughs and encephalitis, it might be necessary to make both complaints notifiable, and this

studied the matter, is of opinion that the first-named disease started in Austria, where the general low level of nutrition and sanitation (including in this last the heating of houses) is enough to account for anything. Thence it travelled to Switzerland, and from there to Paris, wherefrom it reached our own shores. It begins, according to him, with what he calls "mild catarrhal symptoms," and a thin yellow discharge from the nose. Analysing this last, he has succeeded in isolating an excessively minute organism which he declares to be indistinguishable from the influenza bacillus. He admits that his investigations, which are continuing, are by no means complete; and there seems to be some need of control experiments. On the whole, however, the balance of probability seems to be on his side, and it is likely that in time the new hiccough will be shown to be the forerunner of a fresh epidemic of influenza, which is, from its observed periodicity, about due. The moral is that attacks of hiccoughing should not be neglected. As a rule, the sufferer is apt to regard them as due to what are euphemistically called errors of diet. That they are generally and in normal times to be put down to some form of indigestion, is true enough; but if they are accompanied by any serious rise in temperature, a medical man should be at once called in. It is not a good time of year for anyone—particularly for those of middle age and a rheumatic habit—to take any risks; and influenza is a complaint so easily communicated, and so serious in its effects on the community, that it should be given as few chances as possible. Finally, the treatment indicated in Mr. Sarkies' communication is not painful, and might even be looked on as pleasant—by a good many people. F. L.



THE ROLL OF HONOUR OF THE MOTHER OF PARLIAMENTS: PREPARING THE MEMORIAL IN WESTMINSTER HALL.

On the pedestal seen in the centre will stand a figure of an angel. The dedication is: "To the Members and Officers of both Houses of Parliament and the Sons and Grandsons of Members who in the Great War consummated with their lives the tradition of public service in the cause of right and liberty. This Memorial is dedicated in homage and affection."—[Photograph by C.P.]

would be a golden opportunity for the newly formed Ministry of Health to win its spurs. Up till now it seems—to change the metaphor a little abruptly—to have given us all the powder and none of the jam.

What now is the connection between the new hiccough and the old influenza? Dr. C. E. Jenkins, Pathologist to the Salford Royal Hospital, who has

It is announced by the London, Brighton, and South Coast Railway that the night service between London, Rouen, and Paris, via Newhaven and Dieppe, will be resumed on and from March 21. The service will be first, second, and third class, the train leaving Victoria at 8.20 p.m., arriving at Dieppe 2.0 a.m., and Paris (St. Lazare) 6.0 a.m. The return train will leave Paris (St. Lazare), on and after Tuesday, March 22, at 9.0 p.m., arriving Victoria 7.55 a.m.



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use it regularly have the same experience as Lady Ratcliffe-Ellis, who writes:

"Owing to taking Formamint Tablets Lady Ratcliffe-Ellis has not had a Cold or Sore Throat once this winter."

Why not avoid these troublesome ailments by adopting the Formamint-habit at once? Buy a bottle at your chemist's to-day—price 2s. 9d. per bottle of 50 tablets—but be sure you get the genuine, original Formamint bearing the red-and-gold seal of

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## December 31st, 1920

Authorised Capital - - - - - £45,200,000  
Subscribed Capital - - - - - 38,116,050

### LIABILITIES: £

Paid-up Capital - - - - - 10,859,800  
Reserve Fund - - - - - 10,859,800  
Current, Deposit and other Accounts 371,841,968  
Acceptances and Engagements - - 27,849,904

### ASSETS:

Coin, Notes and Balances with  
Bank of England - - - - - 62,493,818  
Cheques in course of Collection - - 7,702,350  
Money at Call and Short Notice - - 18,492,013  
Investments - - - - - 51,766,315  
Bills Discounted - - - - - 57,671,879  
Advances - - - - - 189,719,805

Copies of the Balance Sheet, audited by Messrs.  
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## THE CHRONICLE OF THE CAR.

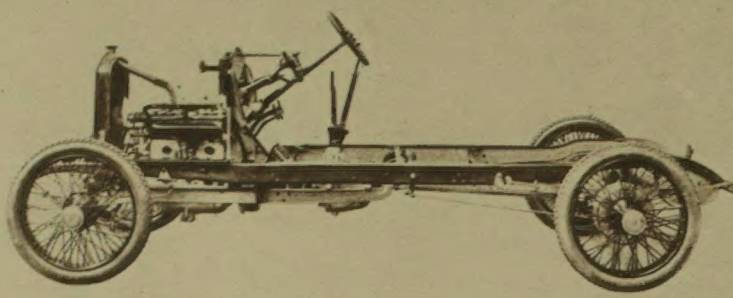
## The Speed-Limit.

In view of the fact that early in the year the Government intends to bring forward a Bill to amend existing motor legislation, the A.A. is taking a referendum vote of its members on the question of the speed-limit. The question they are asked to answer is whether it would be better to abolish the limit altogether or to increase it to thirty miles an hour, bearing in mind that any such increased limit would be, in all probability, strictly enforced.

The speed-limit as such does not assist to make the roads safe, since speed in relation to danger is entirely a question of the conditions existing at a given moment. Moreover, speed-limits are disregarded, as we know, by every driver, and all experience goes to show that there is really one measure of offence only, and that is driving to the common danger. If the matter were to be decided on these grounds only, I should say that it would be best to abolish the limit, and make the penalties for really dangerous driving much heavier than they are. But there are other

considerations. We do not want to see a revival of the police-trapping activities of ten years ago, as we probably should if the limit were increased. Nor do we want to be trapped in certain notoriously

to the existing law, and, although I am still of opinion that speed-limits fail of their purpose, I personally am inclined to vote for an increase to thirty miles an hour rather than for total abolition.



WITH MANY IMPROVEMENTS IN DESIGN: THE NEW 15-H.P. TALBOT CHASSIS.

anti-motor districts, and every excess of speed over the present limit of twenty miles an hour treated as dangerous driving. That is what would most probably happen if the limit were abolished altogether. However, it seems that some alteration is to be made

give them a light rub with the special dressing recommended by the belt-makers. They never slip, and I do not know what a breakage is. I should say that any owner who has trouble with this type of drive has mainly his own neglect to blame for it. As to

(Continued overleaf.)

Belt-Driven  
Dynos.

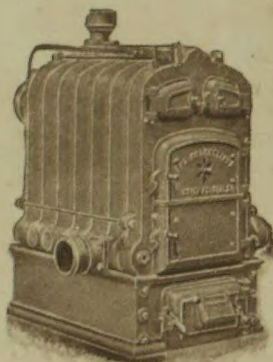
To judge by certain correspondence which has been taking place in the *Autocar*, a great many people seem to have trouble with belt drives to fan and lighting dynamo. I confess I do not quite understand why, because, after owning several cars fitted with this type of drive, I cannot recall any case of what I should call trouble. My present car has two belts, one driving the fan pulley, and the other the lighting dynamo. Both of these are of the leather-link type—the "Whittle"—and I have not touched either since last summer (when I took a link out of the dynamo drive), except that once a month or so I wipe them over with petrol and then

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MANCHESTER: Grosvenor Buildings, Deansgate.  
LIVERPOOL: 50a, Lord Street, W.  
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*The*  
**PYTCHLEY HUNT  
SAUCE**



The sauce which makes a  
good dinner perfect.

## The Discovery of a New Dish

brings more happiness to mankind than the discovery of a new planet, wrote a famous writer. How much more so might this be said of the famous

## PYTCHLEY HUNT SAUCE

with its piquant flavour and delicate aroma! Pytchley Hunt brings a new sensation to the appetite and imparts richness and flavour to all dishes, even the most uninteresting.

Of all Grocers and Stores.

MAKERS: REYNARD &amp; CO., LTD., LIVERPOOL.

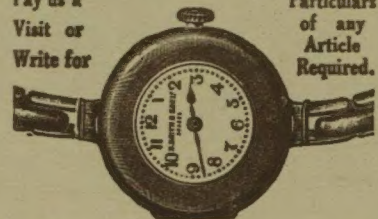
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THIS compact portable garage will house one or more cars. It is most commodious and convenient, protecting your cars completely from adverse weather, and with plenty of room for repairs and cleaning. Easily erected, durable and artistic, the Browne & Lilly Motor House gives lasting satisfaction.

Write for Free Illustrated Catalogue, which gives particulars of all kinds of Portable Buildings.

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FOR  
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Faded Hair



Tints grey or faded hair any natural shade desired—brown, dark-brown, light-brown, or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over three-quarters of a million people. Medical certificate accompanies each bottle. It costs 2/6 the flask. Chemists and Stores everywhere, or direct—

HINDES, Ltd., 1, Tabernacle Street, City, London.  
Send a post card to-day for a copy of "Aids to the Boudoir."  
It will be mailed to you entirely free of charge.

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The Oldest Proprietary HEALING OINTMENT  
for ALL WOUNDS and CHRONIC SKIN  
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*Crossley***Care Free Motoring**

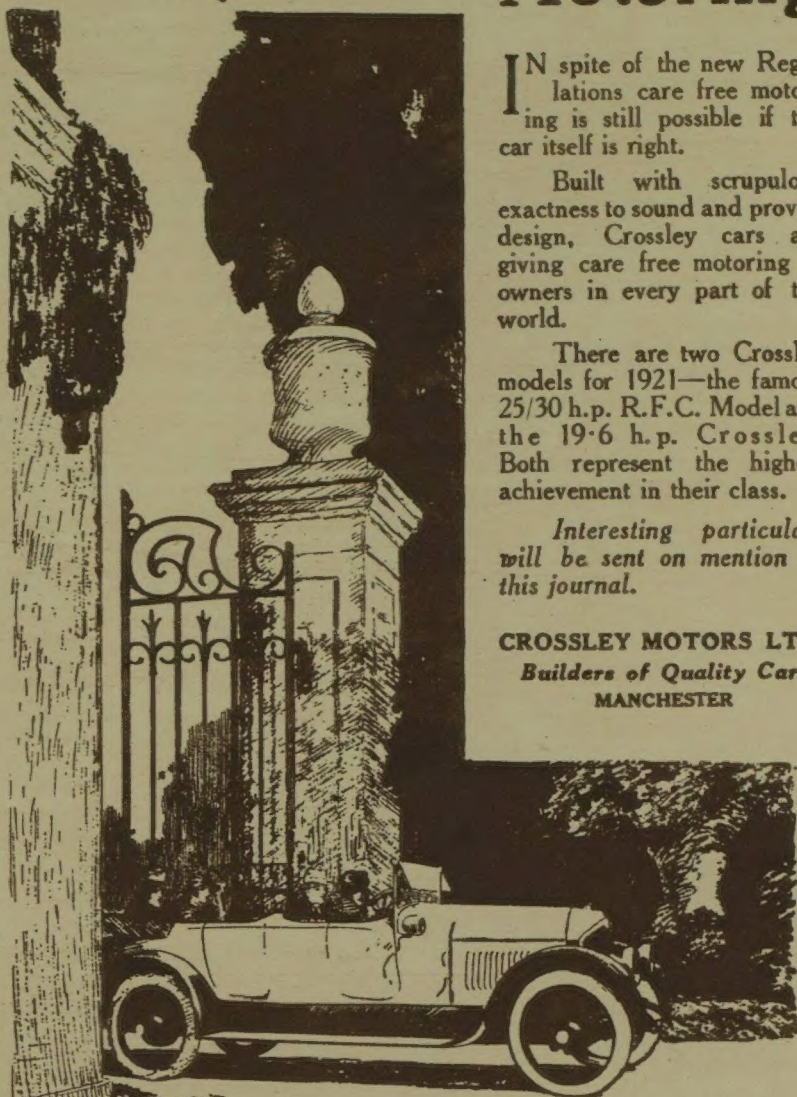
**I**N spite of the new Regulations care free motoring is still possible if the car itself is right.

Built with scrupulous exactness to sound and proved design, Crossley cars are giving care free motoring to owners in every part of the world.

There are two Crossley models for 1921—the famous 25/30 h.p. R.F.C. Model and the 19.6 h.p. Crossley. Both represent the highest achievement in their class.

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**CROSSLEY MOTORS LTD.**  
Builders of Quality Cars  
MANCHESTER



*Spring  
decoration  
will cost you  
more—send  
for the Painter  
NOW*

*The Drawing Room*

**P**AINTING materials and labour are more plentiful—therefore cheaper—than they're likely to be in Spring. Decorators have more time now to study your needs and personally supervise your work. So it is sound economy to spend now what you would have to spend anyway on painting—especially as experience has proved Winter decoration to be as good and durable as that done in Spring. Winter is a good painting time because there are no flies and dust to spoil the paint before it dries, and no hot sun to blister it.

Ask your Decorator for  
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Colours-Enamels-Varnishes

Berger Decorative Service Studio prepares free colour schemes to fit data supplied by bona fide Decorators who write to any Berger Agent, or to:

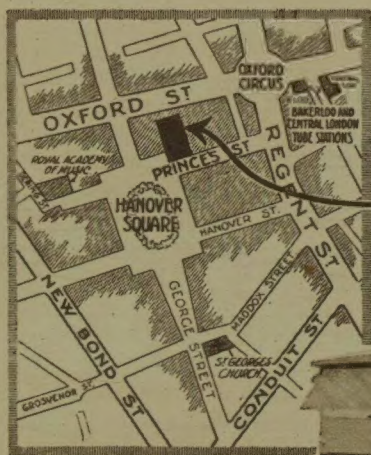
**Lewis Berger & Sons, Ltd.**  
HOMERTON, LONDON, E. 9

Branches:—Liverpool, Paris, Brussels, Durban,  
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Sydney, Buenos Ayres, Rio de Janeiro.

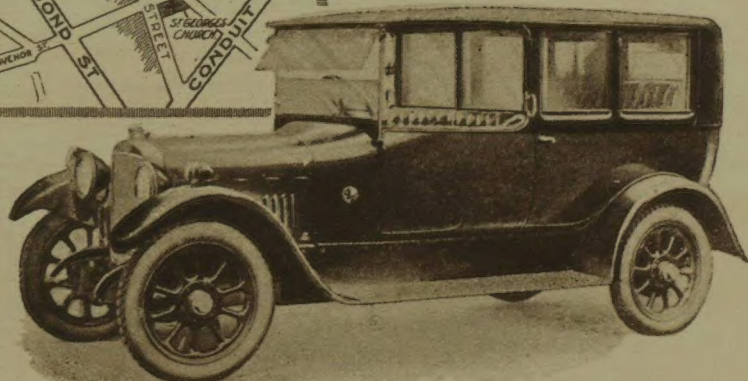
St. James's 108



"Mr. Berger" made fine  
colours in London in  
1760

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**NEW  
LONDON  
SHOWROOMS—  
12, PRINCES ST.,  
HANOVER SQ., W.1.**



**W**E have pleasure in notifying the public that we shall shortly open the conveniently situated premises at the above address, and shall at all times be happy to show intending customers our latest models, a large range of which will be on view.

**The SUNBEAM MOTOR CAR CO., LTD., WOLVERHAMPTON.**

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SUNBEAM-COATALEN AIRCRAFT ENGINES 100 to 800 h.p.

**KING'S  
HEAD  
Tobacco**

There is no greater companion in the lone hours of solitude, no better friend in a circle of friends, than this fine, full-flavoured tobacco. Old smokers of King's Head never desert their choice; new ones come to stay.

**THREE  
NUNS**

is a similar but milder blend.

Both are sold everywhere in  
Packets: 1 oz. 1/2—2 oz. 2/4  
Tins: 2 oz. 2/5—4 oz. 4/8

**"THREE NUNS" CIGARETTES**

	10's	20's	50's	100's
Medium	6 <sup>d</sup>	1/-	2/5	4/8
Hand Made	8 <sup>d</sup>	1/4	3/4	6/8

Stephen Mitchell & Son, Branch of the Imperial Tobacco Company (of Great Britain and Ireland), Limited, 36, St. Andrew Square, Glasgow.

685



*Continued.*  
gear-driven fans and dynamos, I may be behind the times, but I don't want them. I prefer the flexibility and ease of adjustment of the belt every time.

#### Dunlop 1921 Calendar.

This is something unique in advertising. Produced by Raphael Tuck and Sons, Ltd., in conjunction with the Dunlop Company's Advertising Department, it depicts a typical London night scene in the vicinity of Piccadilly Circus, and is produced in oil facsimile of such high excellence that it will undoubtedly be mistaken by many for an original. The general effect from a distance is one of indefinable attraction, the background being extremely dark, and the attention focussed on the figure of a beautiful woman illumined by the lights of a standing car. The calendar is well worth framing. I understand that the accompanying date-pad has been produced in practically every language, not excepting Chinese, for world-wide distribution to all the customers upon the company's register.

#### Chauffeurs and Unemployment Insurance.

So many employers are uncertain as to whether they are liable to contribute in respect of their chauffeurs under the Unemployment Insurance Act, 1920, that the R.A.C. has obtained a decision from the Minister of Labour to the effect that the employment of a chauffeur in private service is not employment within the meaning of the Act. No contributions for unemployment insurance are, therefore, payable in respect of motor drivers in private service.

#### The Position of the License.

The Ministry of Transport has now clarified its regulations relating to the position in which the new license "card"—which is in reality nothing but a flimsy slip of paper—may be carried. It is now laid down that it may be affixed to the wind-screen, in the bottom left-hand corner, provided a space of at least an inch of clear glass be left between the edge of the holder and the upright of the screen. I suppose this is to be regarded as a concession, but it will be surprising if those who elect to affix the card in this position are not harried by policemen with measuring tapes, anxious to see if the clear inch is there or not. If

the campaign against irregular number-plates is anything to go by, a similar set against screen-carried licenses is practically certain.

W. W.

Home billiards goes far to solve the parental problem, how to keep the boys out of mischief. The girls can join them, and the long winter evenings are



A HANDSOME SEVEN-SEATER: A 40-H.P., SIX-CYLINDER LANCHESTER.

a pleasure instead of a bore. It costs very little to purchase a removable table to go in any ordinary room. Messrs. E. J. Riley, Ltd., Hamilton Works, Accrington, have made a speciality of these tables, and supply them on the easy payment system. They will send an illustrated price-list post free of either their "Home" billiard tables or "Combine" billiard and dining tables on receipt of a postcard.

#### "THE THREE DAUGHTERS OF M. DUPONT." AT THE GARRICK.

IN these days of frankness it seems almost ludicrous that the censorship should ever have placed its ban on "The Three Daughters of M. Dupont." Indeed, one can imagine the younger generation of playgoers marvelling why such a fuss was made about a play which we can easily better in its kind at home in England. But in its day it marked something of an advance. M. Brioux presented here effectively, if mechanically, the problems of the revolting daughter, the spinster who seeks her consolations in religion, the wife who is refused her claim to have children. He gave us the didactic drama almost at its best; but there is nothing here to shock modern youth, which is more likely to complain that the dramatist's methods are those of the special pleader, that he did less than justice to the French parent, the French husband, and French customs. Still, it is a good acting play, and Miss Ethel Irving has already made famous in this country its rôle of Julie, the exasperated wife, and its study of baulked maternity. It is pleasant to renew acquaintance at Garrick matinées with her impassioned, though perhaps almost over-realistic, performance; hers is a wonderful piece of virtuosity, and she carries it through with all her original disturbing intensity. A companion piece of acting in quieter vein—that of Miss Edith Evans as the plaintive, self-immolating elder sister—deserves unstinted praise.

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**CANNES**  
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Particulars from Continental Traffic Agent, Brighton Railway, Victoria Station, S.W. 1.

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(Sundays included)  
PARIS SERVICE  
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VICTORIA 10.0  
(L.B. & S.C.R.)

If you suffer from Asthma, Catarrh or ordinary Colds, you will find nothing to equal

**HIMROD'S ASTHMA CURE**

**HIMROD'S CURE FOR ASTHMA**  
AT ALL CHEMISTS  
4s. 3d. a tin

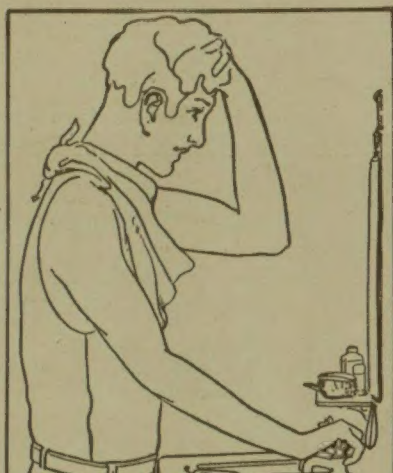
**Lt. Col. RICHARDSON**  
(late of Harrow), PEDIGREE  
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TRAINED COMPANIONS,  
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WATCHMEN'S TELL-TALES  
RECORDERS  
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SIR W. H. BAILEY & Co. Ltd., Albion Works, Salford.

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Position. Full South. High. Good English Clientèle. Renowned Cuisine.

Extremely Comfortable and Spacious.  
Fine Garden. Best  
**CAPITAINE SCHIRREN.**



#### Prevent Falling Hair With Cuticura Shampoos

The first thing to do in restoring dry, thin and falling hair is to get rid of dandruff, itching and irritation of the scalp. Rub Cuticura Ointment into the scalp, especially spots of dandruff and itching. Next morning shampoo with Cuticura Soap and hot water. Rinse with tepid water.

Soap 1s., Talcum 1s. 3d., Ointment 1s. 3d. and 2s. 6d.  
Sold throughout the Empire. British Depot: F. Newbery & Sons, Ltd., 27, Charterhouse Sq., London, E.C.1.  
Cuticura Soap shaves without mug.



THERE IS A STYLE, STRENGTH and durability about Dryad Furniture which you cannot find elsewhere. It is made to last, and will not go out of shape, because it is built upon strong wood and cane frames and properly woven together without nailed-on strips or plaits, which come loose and tear the clothes.

See that the name "Dryad" is on the chair. BOOK OF DESIGNS post free from the maker, B Dept., Dryad Works, Leicester.

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The Original Preparation for Cleaning and Polishing Cutlery and all Steel, Iron, Brass, and Copper articles. Sold in Canisters at 3d., 6d., & 1s., by Grocers, Ironmongers, Oilmen, &c.  
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**THE BRITISH BERKEFELD**  
Filter  
SARDINIA HOUSE KINGSWAY LONDON W.C. 2.  
**FILTER**

## Stephenson's Floor Polish

**Purifies as it Beautifies.**

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"The Rover Company appears to have achieved... a car that shall be cheap to buy and also to run, and yet at the same time shall embody a real attempt at good finish and provide adequate comfort for its occupants. The small Rover car presents an appearance of care in detail that makes it fit to be seen in the very best of company."

"Country Life," November 6th, 1920.

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